

Music

# MUSICAL AMERICA



Edited by

John C. Freund

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## MELBA IN LONDON

GREAT CROWDS PRESS TO HEAR  
HER AT COVENT GARDEN.

Zanatello, Who is Compared to Caruso, also a  
Popular Singer—Battistini Another Success—  
Prosperity of the Present Season Due to  
Popular Prices and Improved Seating Arrangements.

Mme. Melba has sung ten times in all during the winter opera season in London, and great crowds have pressed into Covent Garden to hear her in "La Bohème" and "Faust."

The opera season at Covent Garden has been a great success, and has extended over a continuous period of five whole months. This prosperity is ascribed in the main to the energy of the Grand Opera Syndicate, which has popularized prices and effected important reforms in seating arrangements, substituting what is called the grand circle for the pit tier boxes.

One of the most popular singers has been Signor Battistini, who before this winter had not sung in Covent Garden for nineteen years. Another great success has been Signor Zanatello, a tenor, who, according to some critics, ranks with Caruso, though his voice has not the same power. This is Zanatello's first visit to England, but he will come again.

The chief honors so far as composers are concerned fell to Puccini and Verdi. There were fifty-one performances. Twenty-two of Puccini's and twenty of Verdi's works were produced.

### Women's String Orchestra Plays.

An interesting concert was given in Mendelssohn Hall, New York, last Wednesday evening by the Women's String Orchestra Society, Carl V. Lachmund, conductor. The tenth season was opened before a large gathering of the subscribers, the assisting artists being Mrs. Dora Valeska Becker, violiniste, and Francis Rogers, barytone.

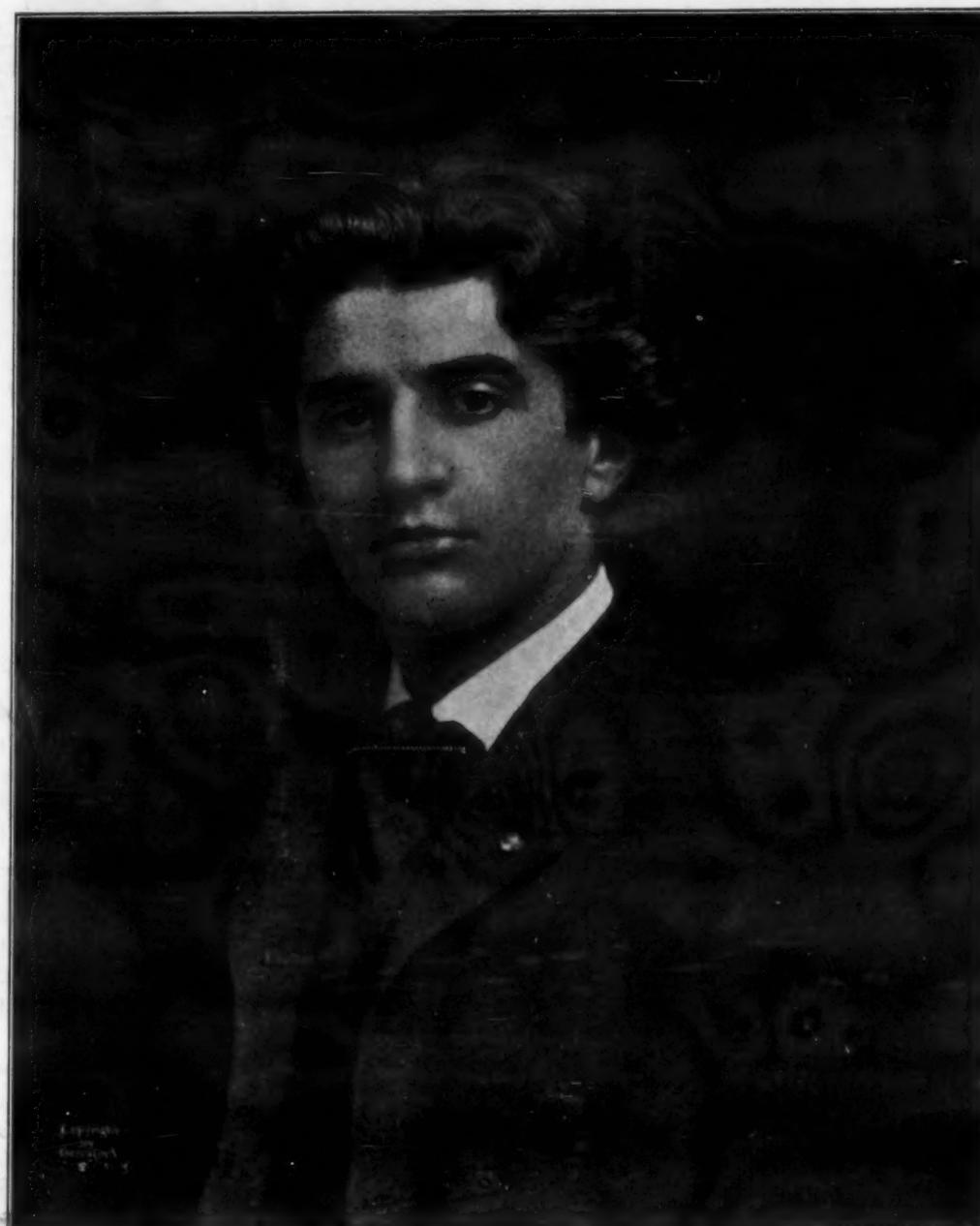
The programme was headed by a rarely heard "Sinfonietta" for strings and harp, by Gustav Jensen, the four movements of which served to show a noticeable growth in efficiency by the orchestra.

Following this there were played a group of short numbers (some of them adaptations), by Mathilda Wurm, Theresa Carreno, Bolzoni and Kuehn. The instrumental list closed with a series of "Idylls" by Gustav Blasser.

Mr. Rogers sang a group of lieder and later four songs, old and new, in English. Mrs. Becker played a Wieniawski romance and a Spanish dance by Renfeld.

### "Lohengrin" at the Metropolitan Opera House.

"Lohengrin" had its first performance of the present season at the Metropolitan Opera House, New York, last Monday evening. Mme. Nordica sang in the part of Elsa, and, though evidently handicapped by her recent severe cold, rendered it with her accustomed charm. Mme. Horner as Ortrud gave a dramatic impersonation, and Mr. Knote in the title rôle won a large share of the honors. Messrs. Goritz, Blass, and Mühlmann completed the cast. Alfred Hertz conducted with his usual dash and spirit. The opera was presented with new and beautiful scenic settings.



With kind regards  
to Musical America  
Jean Gérard  
October 1905.

JEAN GÉRARDY. THIS GIFTED 'CELLIST HAS JUST OPENED HIS AMERICAN TOUR. HE RECEIVED AN OVATION AT HIS RECENT NEW YORK CONCERT.

### IRON CROWN FOR CONRIED.

Austrian Emperor Honors New York  
Opera Manager.

A despatch just received from Vienna announces that the Emperor has conferred the order of the Iron Crown of the third class on Heinrich Conried, manager of the Metropolitan Opera House of New York City.

"A Virginia Romance" was presented by pupils of the Ogden-Crane School of Opera last Monday evening in New York City.

### THE MUSURGIA'S CONCERT.

New York Organization Makes First  
Appearance as a Mixed Chorus.

The Musurgia, conducted by Walter Henry Hall, gave its first concert as a mixed chorus at Carnegie Hall, New York, Wednesday night. Their programme included three compositions by William Gericke and the first part of Liszt's "St. Elizabeth," which is seldom heard. Claude Cunningham and Mme. Isabel Bouton sang solos, and in Grieg's cantata Mr. Goodwin sang the incidental solo. The audience was of good size.

## MISS ABBOTT AND BURGSTALLER HERE

GREAT OPERA SINGERS ARRIVE ON  
"KAISER WILHELM II."

Max Fiedler Another Passenger—Miss Abbott Brings  
Greetings from Jean de Reszke—She Says the  
Great Tenor is Now in Excellent Voice.

Miss Bessie Abbott and Alois Burgstaller arrived in New York on Wednesday on the *Kaiser Wilhelm II*. Miss Abbott, an American girl, has won triumphs as an opera singer in Paris. She is one of Jean de Reszke's favorite pupils, and comes to make a concert tour of the country. Herr Burgstaller is the last of Mr. Conried's stars to arrive. He is to sing "Parsifal" and other rôles.

Miss Abbott told a reporter of the New York *Herald* about her experience at the Opéra in Paris, at which she made her débüt three years ago. "On that occasion," said she, "I felt as if I were walking in my sleep and I was awfully nervous.

"Contrary to what I had been led to fear and almost to expect, I have found, especially at the Opéra, that such a thing as disrespect to women singers is a fiction. I have never received more respectful treatment than from M. Gailhard, the director. He and M. Capoul, who rehearsed me, were very kind, and the singers have been lovely to me. I am so happy to have sung Juliet to M. Jean de Reszke's Romeo in all the latter performances of that opera in which he appeared. I also sang 'The Bird' when he sang Siegfried, and appeared with him in 'Les Huguenots.'

"M. Jean de Reszke is now in great voice," said Miss Abbott, "but he will not leave Paris, where he has a beautiful home and a wonderful school. I had the pleasure of singing with him at a dinner given to me by Mme. de Reszke just before I sailed, the 'Scène de la Chambre' from 'Romeo et Juliette.' His singing was so fine that everybody present embraced everybody else at the end of the selection.

"M. Jean told me to give his greetings and his best love to his American friends. He is educating six American girls, giving lessons to them and paying for their maintenance. He expressed the wish that some generous American would volunteer to assist these young women."

Miss Abbott may appear at the Metropolitan a few times.

Herr Burgstaller has been singing at the Colonne concerts in Paris and also at Amsterdam since he left this country last spring. He may return to Bayreuth this summer.

Another passenger on the same steamer was Max Fiedler, conductor of the Hamburg Philharmonic, who has been brought to this country by the New York Philharmonic Society.

The Springfield, Mass., Symphony Club, conducted by Emil Karl Janser, opened its third season last Monday. The orchestra numbers about forty men, the greater part of whom are amateurs.

## AN ATTEMPT TO DEFRAUD THE PADEREWSKI FUND FRUSTRATED

THE JUDGES APPOINTED TO AWARD THE PRIZES OFFERED BY PADEREWSKI FOR ORIGINAL COMPOSITIONS, DISCOVER A DASTARDLY ATTEMPT AT FRAUD.

An Employee of the Musical Courier Connected with the Case—Marc A. Blumenberg, Editor of that Paper, Treats the Matter as a Joke, but it is Probable that Legal Action Will be Taken Against the Guilty Parties.

Through the cleverness of Walter Damrosch and H. E. Krehbiel, Musical Editor of the New York *Tribune*, a dastardly attempt to secure \$500 from the fund established by Mr. Paderewski for the encouragement of American composers was discovered last week.

It seems that some years ago Ignace Paderewski, the distinguished pianist, gave \$10,000 for a fund, the interest of which should be awarded every three years for three prizes of \$500 each for an original composition by an American composer in the Orchestral, Choral and Chamber Music Classes. The trustees for the fund are Messrs. William P. Blake and Henry L. Higginson of Boston. The judges appointed are B. J. Lang, Professor J. K. Paine, Franz Kneisel, Walter Damrosch and H. E. Krehbiel.

The lists closed on July 1st, and, the judges being scattered, it was some time before they came to any conclusion with regard to the manuscripts, of which about 80 were submitted.

The judges awarded the prize for \$500, in the class of Orchestral Works, to the composer of the piece entitled "Overture Joyeuse" (of which Arthur Shepard, of Salt Lake City, Utah, is understood to be the author). No awards were made in the other two classes.

Among the compositions in the Orchestral Class was an overture labelled "Palisades," which Mr. Krehbiel and Mr. Damrosch soon recognized as a deliberate transcript, obviously made by a professional copyist, of Berlioz's overture "Le Corsair," which Mr. Damrosch performed last Thursday evening at Mr. Kubelik's first concert.

The judges called upon the trustees for the name of the man who had attempted to defraud the fund and deceive them, and were informed that the overture the "Palisades" had been accompanied by a type-written slip bearing the name of "John Rice, Jr., Box 11, Hudson Heights, N. J." The matter was then reported to the postal authorities, on the ground that an attempt at fraud had been made through the mails. The result of the Post Office report was that Mr. Rice is connected with the *Musical Courier* of New York City.

It is generally understood in musical circles that Rice was a cat's-paw for some one who had a grudge against the judges, and that revenge, rather than a desire to steal the money, was the object of the fraud.

The New York papers have given the matter considerable space.

Mr. Blumenberg, in the various interviews with him, is inclined to treat the whole matter as a joke. This is not, however, the view taken of it by the profession or the judges interested.

In the *Sun* of Monday last, H. E. Krehbiel of the New York *Tribune*, one of the judges, in the course of an interview, said:

"Such a statement as made by Marc A. Blumenberg in the *Sun* yesterday will scarcely go down with anybody in the least familiar with the legal aspects of the case.

"It is all very well after a palpable attempt at a fraud has been exposed, to say that the purpose was an innocent or playful one. There are cases of wrongdoing in which intent is presumed, and it will be very difficult to explain away such intent in the present case.

"A burglar might as well say after arrest that his purpose in breaking into a house was merely to play a joke on the occupants or to find out whether or not they were watchful. So far as the judges are concerned the case is out of their hands. It

is not their money. The man who sent the overture by Berlioz as an original composition tried to steal. It is the money of a trust fund administered in Boston.

"So far as the reputation of the judges is concerned it was safeguarded by their discovery of the fraud."

The latest report about the matter is that it will be sifted to the bottom, and that proceedings will be taken against the guilty party or parties.

### GRIEG INTERPRETED BY SINGER WHOM HE ADMIRERS.

**Mme. Sandal-Bramsen Makes Her Debut with Pittsburgh Orchestra.**

On the same days when the New York Philharmonic Society was rendering Dvorak's monumental symphony from the "New World," the Pittsburgh Orchestra presented the same number as the chief work on its programmes of last Friday evening and Saturday afternoon. The orchestra played in fine form under Mr. Paur's direction.

Marta Sandal-Bramsen was heard for the first time in concert in America on this occasion. She sang an aria from Gluck's "Orpheus" and was generously applauded in four Norwegian songs.

Mme. Bramsen is a Norwegian who has a wide reputation across the water. She is the wife of the new first 'cellist of the Pittsburgh Orchestra and arrived recently in this country. Edvard Grieg finds her the most satisfactory singer of his songs on the concert stage. She has given many concerts with the eminent Norwegian composer.

### Chicago Girl Wins Fame at Drury Lane.

Miss May De Sousa, of Chicago, has won distinction as "principal girl" this season in the Drury Lane Theatre, London. Miss Sousa has been on the stage only a little more than three years. Through the influence of a song writer, Charles K. Harris, she obtained a position with the Wall-Becker Opera Company, with which she appeared as a prima donna in the "Pirates of Penzance" in Milwaukee. Her successes afterwards included the leading rôles in the "Babes in Toyland," "The Storks," and "The Wizard of Oz." She has a sweet soprano voice and an engaging stage presence, and in her new position at the Drury Lane, which is one of the most enviable of its kind, she has an advantage which promises a much wider reputation.

### Mrs. McKinley's Gift to Calvé.

CLEVELAND, Ohio, Nov. 28.—Mlle. Emma Calvé to-day was presented with a pair of blue knit slippers made by Mrs. Ida McKinley, widow of the former President.

Mrs. McKinley sent her maid to deliver the gift at the Canton station as Mlle. Calvé was en route to this city, and to explain that it was for the purpose of showing her appreciation of the prima donna's singing. Mlle. Calvé was moved almost to tears.

Charles Kuhn, manager of the Buffalo Orchestra, has engaged Joseph A. Ball as concertmeister of the new organization. Richard Kolb, who has been a member of Sousa's Concert Band and the Duss Orchestra as bassoon soloist, will be heard in solo on the bassoon during the series of Sunday night popular concerts which will be given at the Teek Theatre, Buffalo, beginning some time next month.

## GADSKI MAY RETURN TO METROPOLITAN

### MR. CONRIED AND THE SINGER COMPOSING OLD DIFFERENCES

**Her Great Success in Concert Helping to Bring Her Back to Grand Opera—Strained Relations Existing Between Her Husband and the Great Manager, but the Sky Clears.**

Mme. Gadski, whom the music lovers at the Metropolitan Opera House, New York, have missed for some time, may soon return to gladden hearts in grand opera. Her absence is explained by a disagreement between Mr. Conried and herself concerning the terms of the contract for her services, a disagreement which was emphasized and prolonged on account of the offence taken by Herr



MME. JOHANNA GADSKI, THE POPULAR PRIMA DONNA. HER RECENT ARTISTIC TRIUMPHS HAVE SO PLEASED MR. CONRIED THAT IT IS REPORTED THAT HE WILL RE-ENGAGE HER ON MORE GENEROUS TERMS THAN EVER.  
(Copyright by A. Dupont.)

Hans Tauscher, the singer's husband, who alleged that Mr. Conried had broken faith with him. The latter could not allow this to pass unchallenged, and caused it to be known that future business relations with Herr Tauscher would not be encouraged. It is now affirmed that, Herr Tauscher having agreed to put his personal objections in abeyance, Loudon G. Charlton will act for Mme. Gadski in making any contract for her future services in grand opera here.

The history of the disagreement goes back to the assumption by Mr. Conried of his present position at the Metropolitan. He then made a three years' contract with Mme. Gadski, in which it was stipulated that the remuneration received by her during the last year of the Grau management should be continued for one year under the new one, but that during the second and third years there should be an increase in her salary of \$200 a performance.

The contract which was drawn by Mr. Conried's Berlin agent, was afterward changed so as to include a clause giving him a power of cancellation at the end of the first year. It was supposed that this clause had in view Mr. Conried's possible retirement from his position, and over its interpretation the dispute arose when, at the end of the first year, Mme. Gadski received only an offer of the continuance of the old terms. This was at once refused, Mme. Gadski's husband and friends alleging that the cancellation clause had been inserted only for self-protection, and that, when it was made, explicit assurance had been given that if Mr. Conried remained in his position after the first year, the three years' contract should stand and the \$200 increase at each performance should go into effect. Then Mr. Conried and Mme. Gadski, with her husband, parted company.

But the splendid success of the great singer in concert, where she repeated some of her Wagnerian rôles, notably Brünnhilde, made such an impression that her return to grand opera has been made imminent. Her praises have been ringing on all sides during the last few weeks, and in some way whose origin the public does

not know, Mr. Conried and Mme. Gadski have grown more friendly. It is said that assurances of the manager's high opinion of her as an artist have been given, and that there will be no further objection on her part to resume her position at the Metropolitan.

### MME. GADSKI IN BROOKLYN.

**With Ellison van Hoose, She Charms a Large Audience.**

BROOKLYN, December 2.—Mme. Gadski pleased a large audience at the Baptist Temple in Brooklyn last evening with several German lieder, including two by Franz, a group of modern songs, chiefly in English, and three songs of Richard Wagner. In Franz's expressive and tender "Aus meinem grossen Schmerzen" she was especially enjoyed.

She also sang duets with Ellison van Hoose, from "Carmen" and "Tannhäuser." Both singers were liberally applauded.

After the concert the Brooklyn Academy of Arts and Sciences tried a new practice. The audience was invited to meet the participating artists in the adjoining chapel. Many accepted the invitation.

### CATHOLIC MUSIC REFORM IN SCRANTON.

**One Hundred Leading Vocalists Are Rehearsing Palestrina's "Adoramus Te."**

The Catholic Choral Club of Scranton, Penn., has inaugurated a renaissance of sacred music in that city. The change is in accordance with the order of the Pope with regard to church music. One hundred of the best Catholic vocalists of Scranton and adjoining places have met and organized weekly rehearsals, the last one having taken place on December 5.

It will be remembered that the Pope in his well-known encyclical on the reform of church music was strongly against syncopated music and everything which tended in his view to detract from the solemnity and grandeur of the mass. At present the Choral Club is not to act upon the suggestion of the Pope concerning the elimination of female singers from the choirs. This is because the Holy See is considering a modification of that order, and the club feels itself at liberty to constitute the choir upon former lines unless the order is made final and irrevocable.

Professor John T. Watkins is the leader and Rev. P. J. Boland of the Catholic Cathedral is moderator of the club, which has taken up the "Adoramus Te," by Palestrina, as the first effort in its undertaking.

### INFANT PRODIGY CUTS OFF CURLS.

**Mischa Elman Tired of Being Treated as a Little Wonder Child.**

Mischa Elman, a boy violinist in London, objected to appearing in white blouse and long stockings and being fed with sweetmeats by women, and now there is one infant prodigy less in the world.

Word has come by cable that he stepped upon the platform of Queen's Hall last Friday arrayed in long black dress trousers, white waistcoat, and smoking jacket, and his hair had been cropped close to his head.

"It was simply absurd," he told a London reporter, "for me to go on wearing knickerbockers and a sailor suit. It was simply posing; I hate posing. I do not want to be got up like a wonder child; I want to be and look like a man. The ladies want to kiss me; that makes me furious. When I first came over to England a gentleman used to guide me round to all the concerts and the ladies wanted to kiss me, but I pointed to the gentleman and said, 'He kisses,' and then I pointed to myself and said, 'I play, I tell you.'" Mischa concluded vehemently, "I won't be an infant prodigy; it is degrading and absurd."

Miss Katherine Heath was the soloist at the Sunday concert of Victor Herbert's orchestra in New York this week. She has a pleasing soprano voice and was very pleasantly received.

## CHEAPER PRICES FOR GRAND OPERA

OSCAR HAMMERSTEIN RETURNS  
FROM EUROPE WITH A SCHEME  
TO POPULARIZE GRAND OPERA.

His New Theatre on West Thirty-fourth Street Is  
to Be Used for that Purpose—Fine Singers Can  
Be Had—Grand Opera in Italian and German—  
A New Free Operatic School.

Mr. Oscar Hammerstein has just returned from Europe with a plan to produce grand opera at prices to suit the masses. With that object in view he visited during the past six weeks London, Paris, Berlin, Milan and Naples, consulting managers, hearing singers and calculating the cost and practicability of realizing his idea. He is confident that it can be made successful, and intends that his new theatre on West Thirty-fourth Street, which can seat 4,000, shall be used for what may be properly and worthily called cheap grand opera.

If his intentions can be carried into effect the new theatre will be named the Manhattan Opera House. Italian and German opera will be performed, and the first season will begin next October, and continue until the end of February. For the first year there will be Italian grand opera only, and the second will include German.

It is Mr. Hammerstein's purpose to establish also in the building a free operatic school, in which American singers can qualify themselves for grand opera and then take part in the productions to be given at his new theatre.

He bases his prediction of success partly upon what has already been accomplished in London, where for the first time grand opera in Italian was given at Covent Garden last autumn at popular prices and was successful.

There is no intention whatever of competing with grand opera as given at the Metropolitan in New York. Mr. Hammerstein has in view, however, a house of imposing proportions, well fitted up and with a large stage, so that the great scale of production to which New York has grown accustomed can be attained by his scheme for cheaper prices. He thinks that it will be necessary to have the boxes in his new theatre subscribed for for the season, but expects no difficulty in that respect. Furthermore, the quality of the singers will be excellent, and he is certain that many whom he heard while abroad will be enthusiastically received here.

### Mr. Bagby's "Musical Morning" at the Waldorf-Astoria.

Mme. Gadski was in her best voice when she sang at Mr. Bagby's "musical morning" in the Waldorf-Astoria, New York, last Monday. She was at her best in the "Liebestod." She also sang in a manner which was keenly relished other Wagner selections and songs by Taubert and Franz. Emil Heerman, violinist, assisted, showing much delicacy and finish and being enthusiastically received.

### Miss Metcalfe Wins Artistic Success.

Miss Susan Metcalfe showed exquisite vocal skill in her recital in Knabe Hall, New York, last Monday afternoon. She copied Mme. Sembrich's plan of giving the first part of her programme to old opera airs and two songs by Beethoven. The second part consisted of German and French songs, and the third of Schumann's cycle, "Frauenliebe und Leben." She has had success in Europe, and showed herself a singer of incontestably high rank. Her soprano voice is of pleasant quality and her mastery of technique is complete.

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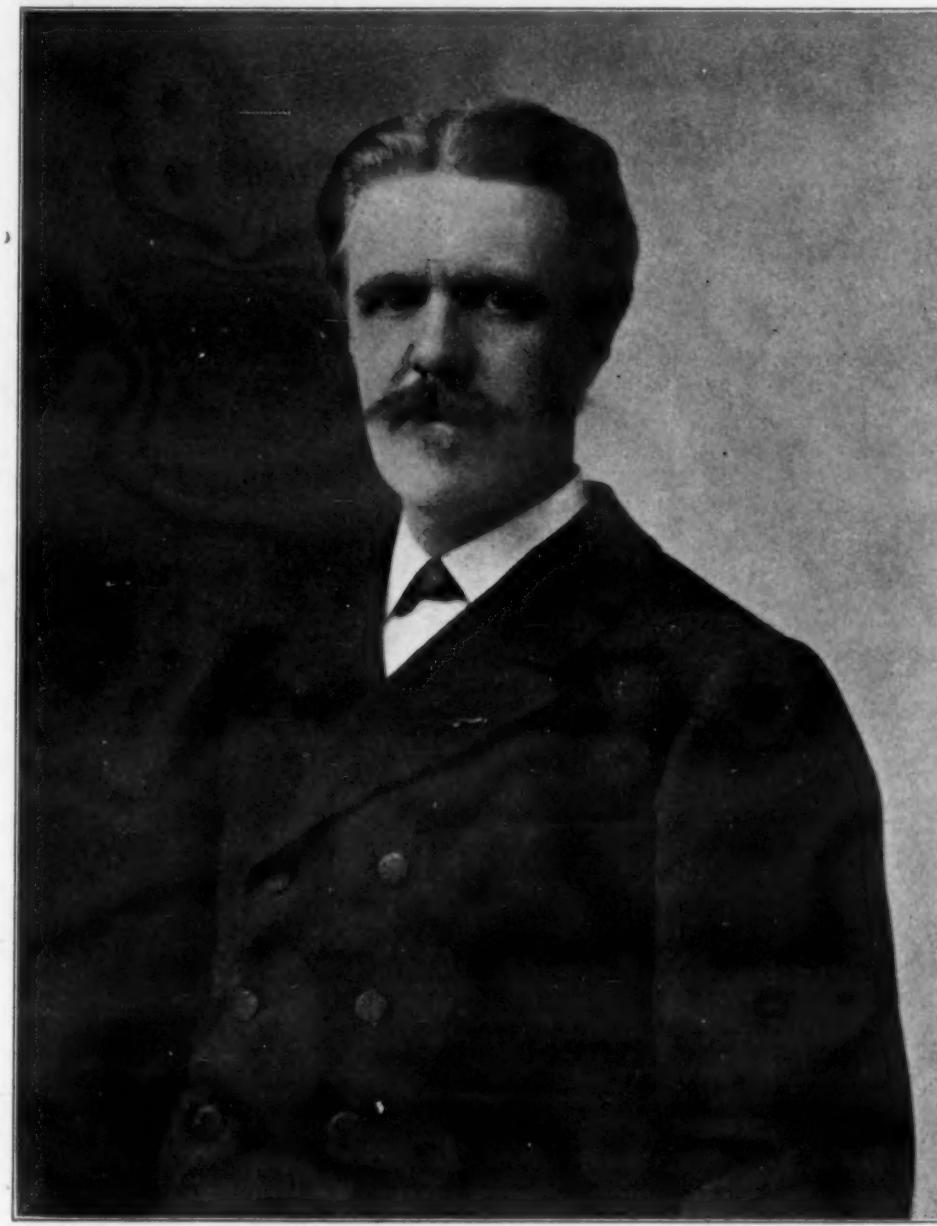
## VINCENT D'INDY'S CAREER

### A VIGOROUS PERSONALITY, DEVOTED TO MUSIC IN ITS MOST ELEVATED ASPECTS.

Vincent d'Indy, the distinguished French composer and conductor, last week conducted in Boston the first of his series of seven concerts with the Boston Symphony Orchestra in various Eastern cities. He has come on the invitation of Henry L. Higginson, of Boston, and, after concerts in that city and in Baltimore, will appear in New York on December 7 and 9, and afterwards in Brooklyn, Philadelphia, and Washington.

gan to compose. In 1875 he produced an overture, and in 1880 he made a more ambitious attempt, "The Death of Wallenstein," the third in the trilogy of symphonic poems after Schiller. In 1882 he wrote musical comedy given at the Opéra-Comique, then in 1884, "Sangefleurie," an orchestral piece founded on a French legend.

Like Wagner, he thinks that a composer ought to write the words for his own



VINCENT D'INDY, LEADER OF THE YOUNGER SCHOOL OF FRENCH COMPOSERS. HIS APPEARANCES WITH THE BOSTON SYMPHONY ORCHESTRA, CONCERTS OF WHICH HE IS CONDUCTING IN BOSTON, NEW YORK, PHILADELPHIA, AND OTHER CITIES, ARE ATTRACTING PUBLIC ATTENTION TO HIS VIGOROUS PERSONALITY AND BRILLIANT GIFTS.

M. d'Indy is the leader of the younger school of French composers, a school which derives its significance from its sympathy with the development of a pure symphonic style and its devotion to purely French musical traditions. He has striven earnestly to change the direction of Parisian musical taste, which unduly favors the opera to the detriment of classical music. As a rebel against this monopoly of the opera, he has been instrumental in encouraging the increase of concert halls in which symphonic music, which was greatly popularized in Paris through the efforts of César Franck, is given. He is an ardent disciple of César Franck. In the great Schola Cantorum, or school of singers, in Paris, of which M. d'Indy is the head, the principles which actuated Franck's artistic life and aspiration are carried out; and in that centre of instruction M. d'Indy exercises a commanding formative influence upon the pupils in accordance with the objects of the younger French school.

He is a man of essentially aristocratic feeling, both in art and character; and a strongly devotional and religious purpose animates his view of the educative value of music.

He was born in Paris fifty-two years ago, of an aristocratic and wealthy family. In his earliest training classical music was given the most prominent place, and has always continued to be his chief study and inspiration. After military service in the Franco-Prussian war, he became a pupil of César Franck at the Paris Conservatory, studied the technique of chorus and orchestral work, and shortly afterwards be-

came, if he can; and, as he is something of a poet as well as a writer of lucid and elegant prose, he put his belief into practice on more than one occasion. It was first done in his "Song of the Bell," which in 1885 won prizes offered by the city of Paris. In 1888 he went to the Wagner Festival at Bayreuth, and in the same year assisted in founding the National Society of Music, of which he is president.

The two fine operas of "Fervaal" and "The Stranger" appeared in 1897 and 1903 respectively, and in the interval he produced some important orchestral works, such as his famous "Istar" variations, incidental music for Mendès's drama "Medée," and a string quartet. The words of "Fervaal" and "The Stranger" reveal literary style of a high order; while in his masterly "Treatise on Composition," a lofty religious view of that art is distinctly set forth. It is often said that the French genius in literature strays from the higher demands of the spirit and is too often subservient to the world and the flesh. In the country of Pascal, Bossuet and de Maistre such a remark seems trivial; but it is no less so if spoken in regard to the best French music. M. d'Indy is himself the chief living witness of the moral and religious, as well as the emotional and aesthetic value of good

music, and strives unceasingly to emphasize that fact. He thinks that musical development in America has been backward on account of the condition of a youthful country, whose art life necessarily comes late, but that when the time for our musical efflorescence arrives it will be a notable one.

He will appear at the piano and has selected the Mason & Hamlin instrument for his public appearances.

It will be a violation of precedent for this distinguished Frenchman to conduct the Boston Symphony Orchestra, and he will be the first noted outsider to wield the baton at a regular series of its concerts; but the innovation is easily defensible, and in this case will be watched with interest.

## SEMBRICH AS "LUCIA"

### SHE GIVES OF HER BEST TO LARGE AND GRATEFUL AUDIENCE.

Dippel Gives Additional Strength to the Cast—  
Bell-Resky Makes His Debut and Produces a Happy Impression.

METROPOLITAN OPERA HOUSE, New York, December 2.—"Lucia di Lammermoor," opera by Donizetti, sung in Italian. The cast:

Lucia.....	Mme. Sembrich
Alisa.....	Miss Bauermeister
Edgardo.....	Mr. Dippel
Lord Enrico Ashton.....	Mr. Bell-Resky
Raimondo.....	Mr. Journet
Arturo.....	Mr. Bars
Normanno.....	Mr. Paroli

Mme. Sembrich was in fine voice last Saturday evening, and her audience proved by its size and enthusiasm its delight to hear her in an opera which is always popular when such a singer as she can be found for the principal part. Her singing was of the best she has ever given her audiences.

Mr. Dippel, in the part of Edgardo, came in for a liberal share of the honors. The new barytone, Bell-Resky, made his first appearance on the stage of the Metropolitan on this occasion. He showed himself the owner of an agreeable voice and attractive stage presence.

#### Press comments:

*New York Tribune:* "The representation of 'Lucia' brought Mme. Sembrich forward in one of her most brilliant rôles—a rôle in which she won her most pronounced success when she first made the walls of the Metropolitan Opera House echo to her beautiful voice and art, in which she had no rival then, has had none since, and has none now."

*New York Herald:* "The prima donna was in her usual brilliant voice and sang tellingly, especially in the mad scene. Mr. Dippel did excellent work as Edgardo and took a large slice of the honors at the curtain calls."

#### A New Orchestra for Buffalo.

A new orchestra for Buffalo has been organized, with Adam Federlein as director and Charles Kuhn as manager. It is composed of thirty-five members, and most of them were formerly identified with the old Buffalo Symphony Orchestra, which was so successfully conducted by John Lund for several seasons. Popular programmes will be given, though they will be varied enough in character and tone to suit all classes of music lovers. The orchestra has already begun practice and the results thus far have been highly satisfactory.

The Apollo Club of Pittsburg opened its season on Thursday evening of this week with a concert in which David Bispham assisted. Rinehart Mayer has worked zealously to perfect the club in attack, shading, and blending of the parts, and under his direction the organization has attained the highest plane of excellence.

## MISS MINNIE COONS PIANISTE

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## GERARDY A "HUSTLER"

### THE YOUTHFUL 'CELLIST CONTINUALLY ON THE GO, AND FINDS HIS WORK TIRESOME

#### A Teetotaler, but He Cannot Give Up Cigarettes—His American Concert Tour.

Jean Gérardy, when seen at the Iroquois, in New York, by a representative of MUSICAL AMERICA, wore that same happy, genial, and amiable look that has characterized the youthful Belgian 'cellist ever since he first appeared in America as a prodigy in short trousers. A mass of jet black hair, deep melancholy eyes of an entrancing nature, well defined features, handsome appearance and distinguished mien mark the appearance at the present day of Jean Gérardy, one of the greatest living 'cello artists.

"The moment I set foot on American soil," said he, "I became a *hustler*." It is not out of place here to remark that Jean is quite familiar with American expressions and speaks English with ease, although with a charming foreign accent.

"I am all the time on the go, being kept busy with the telephone, rehearsals, interviews and invitations from all quarters. It is very tiresome, but it has to be done.

"Would you believe it? although I never drank to any extent, I had to become a *teetotaler*, yes, a *teetotaler*. When I set my mind on a thing, it has been my practice to see that my will prevails. Our life is subject to so many various circumstances, meals are so irregular, hours of study can so seldom be traced out for a specified time in the day, that I found drinking even during meals interfered with my work, and I simply put a stop to it—and yet I love beer. The only thing I have not been able to overcome is smoking cigarettes in great numbers."

"Ysaye complained that his instruments deteriorated when he crossed the Atlantic. Do you experience any trouble with your 'cello, Mr. Gérardy?"

"I quite comprehend that the humidity can injure the quality of sound of all stringed instruments, but I am very particular about packing my Stradivarius, dated 1710, one of the finest in the world. On the ocean it is never exposed to the air, and so far I have not found any change in its tonal qualities."

"Have you been busy this season?"

"Busy," smiled Jean, "I played sixteen concerts before coming to America. I visited Germany, Belgium, England and Ireland. So far, I have given twelve concerts in the New World. Mr. Johnston, my impresario, wants me to sign a contract for fifty extra concerts, outside of our present arrangements, and if I accept, I shall be glad to get a rest after I am through."

"You have travelled extensively, Mr. Gérardy?"

"Yes, I went twice to New Zealand and Australia, and in that part of the world my 'cello was packed in zinc cases so as to keep it in good order; I toured South Africa also, and naturally Europe."

"Last summer in Berlin I was called upon to give an *audition* for the Emperor, and played at the palace during two hours."

"Is it true you are to play with Henri Marteau, the French violinist?"

"Yes, we are to give a few concerts together, independently of the regular series of our contracts."

"Shall you produce any novelties here this winter?"

"Yes, at the Philharmonic Society Concert, I shall play a concerto for 'cello and orchestra, by Joseph Jongen, a Belgian composer. It will be its initial performance in America. The author conducted when I played it last summer at the Liège Exposition. I shall also revive some older works that are heard very seldom, such as

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## BALTIMORE MAY HAVE HERBERT WITH PERMANENT ORCHESTRA

#### MANY CITIZENS BECOMING RESTIVE UNDER THE CHARGE OF MUSICAL PROVINCIALITY.

#### Almost Enough Material to Start an Adequate Organization—Not Enough Independence of Outside Opinion.

BALTIMORE, Dec. 1.—Frederick Gottlieb, who is deeply interested in the musical progress of Baltimore, is earnestly endeavoring to arouse his fellow citizens to a sense of their need of a permanent orchestra. There is a decided revival in this city of interest in schemes to make Baltimore more prominent musically, and to take away a reproach which must rest upon a city of 600,000 people who have to depend upon outside organizations for music of a high quality.

Mr. Gottlieb declares that Baltimore has ample material with which to make a safe beginning, and that an orchestra is financially as well as musically practicable. There are now forty players who are competent for orchestral performances, and only a few would have to be brought to the city in order to make up the required number.

He has received considerable encouragement for his scheme, and a hopeful feature is the influx of new people who are devoted to Baltimore's musical improvement.

Past attempts to form an orchestra here never amounted to much; but there is a new spirit abroad and some people believe that Baltimore must do something if it is not to remain musically behind the times.

## LEIPSIC HONORS CHADWICK.

#### The American Composer Honored at Concert by Concordia Society of That City.

George W. Chadwick, director of the New England Conservatory of Music, was a guest at a concert largely given in his honor by the Concordia Society of Leipsic, Germany, on November 17.

The programme announced that the concert was given "apropos of the presence of Prof. Dr. George W. Chadwick," and for a Christmas fund for the German soldiers in Africa. The Emperor gave his consent and about fifty of his soldiers assisted. Mr. Chadwick conducted his third symphony, his overture, "Melpomene," and the hymn for male voices and orchestra, "Ecce Jam Noctis," composed for the commencement exercises at Yale University in 1897.

## SEIDL LIBRARY PRESENTED TO COLUMBIA.

#### The \$10,000 Collection of the Late Conductor Turned Over to the University.

At the regular meeting of the Trustees of Columbia University Monday afternoon the gift of the musical library of the late Anton Seidl, valued at \$10,000, was announced. The donors are F. G. Bourne, V. Everit Macy, William H. Moore, Isaac N. Seligman, William H. Nicholls, D. G. Reid, A. D. Juilliard, James Speyer, and Mrs. Samuel Auchmuty Tucker.

Karl Grienauer, the 'cellist, gave a recital in College Hall, New York, last evening, December 8, assisted by Flora Bel Sherwood, soprano. Mrs. Grienauer also participated, playing in a suite for piano and 'cello by Herbert and other numbers. The programme was a rich and interesting one.

## HERBERT WITH PHILHARMONIC

#### A LARGE AUDIENCE PRAISES HIS READING OF DVORAK SYMPHONY.

#### Raoul Pugno's Vigorous and Polished Rendering of Grieg Concerto Enjoyed—Herbert's Skill as a Conductor.

CARNEGIE HALL, New York, Dec. 1.—Public rehearsal of the New York Philharmonic Society, Victor Herbert conducting. The programme: Symphony, No. 5, "From the New World" .....Dvorak Concerto for pianoforte, in A minor, op. 16 .....Grieg Theme and variations from string quartet in D minor....Schubert Symphonic poem, "Les Préludes".....Liszt

Victor Herbert, the well-known and accomplished leader and composer, this year has the honor of being the only American asked to conduct the Philharmonic Society. At the public rehearsal last Friday afternoon he was greeted by a large house, which showed by its liberal applause its marked appreciation of this man, whose popularity in New York is not exceeded by admiration for his artistic gifts.

Raoul Pugno played Grieg's pianoforte concerto in a vigorous and fiery manner. He received much applause. He rendered the slow movement in a finished, refined way, and brought out the grace and charm of the composition with the thoughtfulness and delicacy for which he is well noted.

The orchestral selections were read by Mr. Herbert with his usual versatility and skill. The Schubert theme and variations and the Liszt number were particularly enjoyed by the audience.

Dvorak's notable "New World" symphony, as interpreted with Mr. Herbert, and M. Pugno's playing, combined to make the programme one of more than ordinary interest. Press comments were:

The New York *Herald*—"Dvorak's fifth symphony, from 'The New World,' seldom receives in New York more effective treatment than Mr. Herbert's baton procured for it yesterday afternoon. From first to last the work showed the results of the most painstaking preparation."

The New York *Sun*—"Mr. Herbert's reading was admirable. It was poetic in mood and exquisitely wrought out. The conductor accomplished much in the department of tonal balance and beauty. The Philharmonic has rarely produced such a refined tone as it did yesterday."

New York *Tribune*—"In strong contrast with most of the visiting conductors, Mr. Herbert made no effort to force the mere muscularity of the gigantic Philharmonic band upon the attention of the audience. Instead he seemed chiefly desirous to show its euphony as well as its virility, and in that he succeeded most admirably."

A benefit was given as a testimonial for Elias Brooks, a well known band director, at the Second Regiment Armory in Chicago last Wednesday. Elias Brooks has for the past year been conducting the band department of Lyon & Healy, but for several months past has been incapacitated by rheumatism. He is one of the best known band men in the West. Among the leaders taking part were Fred. W. Innes, Carl Bunge, J. F. Hostrawes, A. F. Weldon, Chas. Brindle, and A. Fisher. The soloists were Emil Koof, cornetist; Beatrice Fischer, soprano, and Arthur Hahn, basso.

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## THEATRE TICKET SPECULATORS TO GO

COURT OF APPEALS AT ALBANY  
REFUSES "SIDEWALK" MAN'S  
CLAIM FOR DAMAGES.

Test Case Decides that a Theatre is a Private Enterprise—Owner Can Enforce Contract for Sale of Tickets on Which Clause is Printed Forbidding Purchase on Sidewalk.

ALBANY, Dec. 5.—Theatre ticket speculators in New York City and State received their quietus to-day in a decision of the Court of Appeals. That tribunal has decided that a theatre owner has not only the power of prohibiting the sale of tickets to his performances, but that he can refuse also to admit to the theatre the purchasers of tickets sold on the sidewalk, provided such prohibition is printed on the face of the tickets.

The test case on which this decision was made was brought by William H. Callister, a theatre ticket speculator, against Albert Hayman & Co., who conduct the Knickerbocker Theatre in New York City. The plaintiff applied for an order prohibiting the defendants from interfering with his business and claimed \$4,000 as damages, the amount of his net annual income. This case was dismissed by the lower courts and now the Court of Appeals affirms its decision.

The decision is of unusual importance because it defines the relation between the management of the theatre and the public, and states clearly the power of a theatre owner to regulate the conditions of sale and acceptance of tickets. Judge Vann, who gave the opinion, stated that a license granted to a theatre is not a public franchise and does not impose upon the proprietor any obligation to keep the theatre open. A theatre ticket may be revoked for violation of the conditions under which the purchaser holds it. The frequent abuse which ticket speculation leads to has resulted in extortionate prices, especially for popular performances where seats are at a premium. The fact that a speculator could claim that he made \$4,000 a year out of his business illustrates the excess of tribute which the public pays on account of this state of things.

### CAMPANARI MAY RETURN TO THE METROPOLITAN.

Mr. Giuseppe Campanari, whose splendid baritone and fine dramatic qualities were missed last season at the Metropolitan Opera House, New York City, may rejoin Mr. Conried's forces in the near future.

Mr. Bell-Rsky, one of the baritones relied upon to sing the rôles formerly associated with Campanari's name, has resigned and there is no one in sight to fill the vacant position. Campanari is much wanted in such rôles as Rigoletto, Valentine, Figaro, Escamillo, and Don Giovanni, and music lovers at the Metropolitan naturally think of him when the present vocal and dramatic lack in certain operatic parts is considered.

### SEÑOR GUETARY

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## THE FLONZALEY QUARTET SUCCESSFUL FIRST CONCERT OF ITS SERIES AT CARNEGIE HALL.

A Refined and Subtle Interpretation of Chamber Music—The Quartet under the Protection and Control of F. J. de Coppet.

The Flonzaley Quartet gave an admirable performance of chamber music in the Carnegie Chamber Music Hall, New York, on the evening of December 5. The organization is composed of Adolfo Betti and Alfred Pochon, violinists; Ugo Ara, viola, and Iwan d'Archambeau, cellist. There was an appreciative audience.

The programme consisted of Schubert's A minor quartet, Grieg's quartet in G minor, and the variations from Taneiew's third quartet.

In Schubert's quartet the playing was marked by much beauty and variety of expression. The artists did well in the variations from the Taneiew quartet, and gave a good interpretation of the Grieg number.

Their playing showed careful preparation and a conscientious desire to excel.

This quartet is under the protection of F. J. de Coppet, who financially supports it in the belief that artists can interpret great works more adequately when they are freed from business cares. Private concerts have hitherto been given by the organization, but its emergence into the public view is likely to result in an agreeable addition to fine chamber music.

The programme performed on December 5 was repeated at the same place the following evening for the benefit of students of music.

The New York Sun: "The unanimity and precision of their performances last night were admirable."

The New York Herald: "On the whole, there was the promise of excellent things in the quartet's work."

The New York Times: "The Latin blood of these players comes out in the warmth and grace of their performance, the clear articulation and plasticity of their phrasing."

The New York World: "The quartet shows every trace of frequent and ardent rehearsing. It leans in its interpretations to the emotional side of the compositions, and is guilty of emotional exaggeration occasionally."

## GRAU DYING IN FRANCE

PRACTICALLY ALL HOPE OF HIS RECOVERY HAS BEEN ABANDONED.

Report that Oscar Hammerstein Was on the Point of Engaging Him as Manager of His Own Theatre in New York—Grau Would Have Accepted.

A cable from Paris says that Maurice Grau, news of whose hopeless illness was published recently in *MUSICAL AMERICA*, is now at his home at Croissy under the constant care of his wife and physicians. No one is allowed to see him, and to all inquiries the answer is given that his condition is improving, but it has been learned from an intimate friend of the family that practically all hope of his recovery has been abandoned and that he will in all likelihood be unable to ever leave France again.

Mr. Grau's failure to continue at the head of the Metropolitan Opera forces in New York is thought to have had something to do with his present condition. It was known that he felt very sensitive over the success which Mr. Conried has achieved, and that he desired to return to this country to resume his old place.

Oscar Hammerstein is said to have been much interested in a suggestion made last spring that he establish Mr. Grau as director of grand opera in his own theatre in West Thirty-fourth street. It is stated that an agreement between the two managers would certainly have been made had Mr. Grau been in a physical condition to undertake so enormous a venture.

Eugene by  
The Boston Symphony  
Philadelphia Orchestra  
St. Louis Symphony  
Society  
and the Hess Quartette

## PHILADELPHIA OPERA SEASON OPENS

"LA FAVORITA" SPLENDIDLY PERFORMED, WITH CARUSO HEADING THE CAST.

Brilliant and Fashionable Audience—Fourteen Performances to be Given During Twelve Weeks—Largest Subscription in City's History.

ACADEMY OF MUSIC, Philadelphia, Dec. 5.—"La Favorita," by Donizetti, sung in Italian. The cast: Leonora.....Miss Edyth Walker Ines.....Mme. Jomelli Fernando.....Mr. Caruso Alfonzo.....Mr. Scotti Baldassare.....Mr. Pol Plançon Don Gasparo.....Mr. Bars Conductor—Arturo Vigna.

The Philadelphia grand opera season, under the management of Heinrich Conried, opened on Monday evening with "La Favorita," sung by artists of the Metropolitan Opera House, New York. There was a large and fashionable audience, and the Quaker City had never known a more brilliant first opera night.

Caruso's Fernando repeated the success won on the Metropolitan stage, his beautiful tenor showing to the greatest advantage in the "Spirito Gentil" of the last act. Miss Edyth Walker, as Leonora, was well received, and Scotti as Alfonzo gave a magnificent rendering of his part throughout, dramatically as well as vocally.

The other artists performed their parts well, and the chorus was excellent. The ballet divertissement in the second act, which was led by Mlle. Froelich, evidently delighted the audience.

Mr. Vigna conducted with great energy and skill, the orchestra responding with an intelligent sympathy and precision that showed careful training.

Philadelphians are congratulating themselves upon the extension of the season to twelve weeks, during which fourteen performances will be given. The subscription is the largest ever known here in the history of opera.

The *Public Ledger* said: "Scotti's aria in the second act was exquisitely rich and smooth and firm, and so was his part in both of the duets, and his rich voice and perfect phrasing made a fine foundation for the quintet, one fine number that did not fail of its effect. Plançon was also in this class."

### MISS HALL IN OTTAWA.

OTTAWA, Dec. 4.—Miss Marie Hall, the English violinist, began her Canadian tour on the evening of December 4 in a concert here. The audience was a distinguished one, including the Governor-General, Earl Grey, and Countess Grey. Miss Hall was afterwards entertained at Government House.

### RUBINSTEIN CLUB CONCERT.

The Rubinstein Club, under the direction of William R. Chapman, will give its first evening concert of the season on Thursday, December 14, at the Waldorf-Astoria Hotel. The distinguished soloist engaged for the occasion is Miss Otie Chew, the young violiniste, who will be assisted at the piano by her accompanist, Georges Lauvryns.

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## HEERMANN IN PHILADELPHIA

THE CELEBRATED VIOLINIST PLAYS  
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MEMORABLY.

The Philadelphia Orchestra's Concert Very Successful—Mr. Scheel's Conducting Admired.

ACADEMY OF MUSIC, Philadelphia, Dec. 1.

—Concert of the Philadelphia Orchestra. Mr. Hugo Heermann, violin, soloist; Mr. Fritz Scheel, conductor. The programme: The Ninth Symphony.....Haydn Concerto in G minor.....Max Bruch "Coriolanus" overture.....Beethoven Evening Song.....Schumann Scherzo from "The Midsummer Night's Dream".....Mendelssohn Sakuntala overture.....Goldmark

Mr. Heermann's rendering of the well-known Max Bruch concerto was thoroughly adequate and satisfying. His tone, though not powerful, was beautiful and his interpretation showed mastery of the composer's meaning. His performance gave satisfaction, and it would hardly be too much to say that a better rendering of this difficult and testing concerto has not been heard here for years.

Conductor Scheel had reason to be proud of the orchestra, which responded to his leadership admirably.

The Haydn symphony was very well performed, but the two overtures, especially the "Sakuntala," by Goldmark, excited the warmest applause of the audience. Schumann's "Evening Song" for strings was played with admirable delicacy and precision, and the Scherzo from "The Midsummer Night's Dream" was beautifully rendered.

The *Philadelphia Ledger*, speaking of Mr. Heermann, says:—"The audience forgot the violinist's lack of dramatic force in their pleasure in the tenderly singing quality which he produced."

The *Philadelphia Record*:—"His interpretation was warm and keenly sympathetic."

### More Paderewski Prizes for Native Composers.

Another competition for the Paderewski prizes, open to American composers only, is to be held, this being the decision of the judges who served in the contest just closed.

Three prizes of \$500 are offered, one for the best American work in the class of chamber music, one for the best work for chorus and orchestra, and one for the best for orchestra alone.

In the recent competition, in which an attempt was made to obtain the prize by fraud, as elsewhere described in this issue, the only prize awarded was that for an orchestral composition given Arthur Shepard of Salt Lake City. In the other two classes no work was adjudged worthy of a prize.

### Mr. Pugno's Third Recital.

Raoul Pugno, the well-known French pianist, gave his third recital in Mendelssohn Hall, New York City, on the afternoon of December 5. His programme consisted of Beethoven's C sharp minor Sonata, Schumann's "Phantasiestücke," and selections from Liszt, Chopin, MacDowell, Grieg, Huss, and others.

The audience was of fair size and appreciative. The artist gave a remarkable display of technique and in some pieces indulged his fondness for excessively rapid fingering. The programme was more modern than those previously given.

Mr. Pugno has started on a protracted tour of the country.

## KUBELIK SCORES SECOND TRIUMPH

Crowds Press about Platform at Carnegie Hall and Demand Encores.

An Extraordinary Exhibition of Technique—Critics Say He Did Better than at First Appearance Last Week.

Jan Kubelik's second appearance in New York, on Saturday afternoon, attracted an immense audience to Carnegie Hall. The recital was marked by an even more striking display of technique than on the previous occasion, and by a more marked rotundity and nobility of tone.

The programme gave the virtuoso a fine opportunity to display his widely adaptable technique. The melodious old fourth violin sonata of Handel was the opening number, and in it Mr. Kubelik showed superb dignity and repose, and deepened the impression which it produced by appending the prelude to Bach's E major sonata.

The Ernst and Wieniawski show pieces, which were in marked contrast to the opening numbers, illustrated the opposite phase of the artist's make-up—that of brilliancy as opposed to solidity—and they were played with dash and fire, while the concerto was rendered in a style bordering on the warmly emotional.

Paganini's "Campanella," which he gave to satisfy the demand for encores coming from the crowds gathering round his platform, was truly bewildering in its extraordinary masterliness of technique. The large audience remained after the concert to rush to the stage and demand the artist's return to the platform again and again.

The selections at the end of the programme—"Romance," G major, Beethoven; Spanish Dance No. 8, Sarasate; "Carneval Russe," Wieniawski—caused great enthusiasm. Ludwig Schwab was an efficient accompanist.

Miss Agnes Gardner Eyre played piano selections by Leschetizky, Chopin, and Saint-Saëns.

Press comments were:

New York Tribune: "The playing of the young artist was marvellous in the extreme, especially in the technical tours de force with which the concert ended. His reading of a sonata in E by Handel was delightfully lucid and sane."

New York Herald: "His playing was marked by a larger and more masculine tone than at his first appearance this season on Thursday night, and at times it rose to heights of almost unexampled brilliancy."

New York Times: "Mr. Kubelik's tone sounded even more beautiful and freely produced than it did at his first concert. Mr. Kubelik manages always to absorb and delight his listeners."

### Rapid Growth of the Institute of Musical Art.

Four hundred and fifteen is the present enrollment of students in the endowed Institute of Musical Art, New York City, of which Frank Damrosch is director. This is the school for which James Loeb gave \$500,000. Of this total of 415 students—surprisingly large for the first year of such an institution—350 are enrolled in the regular courses, and the others are attending special lecture courses or taking post-graduate work. So many additions to the faculty have been made that it now numbers fifty-one. Of these, eight are in the department of voice culture and repertory, sixteen in the pianoforte department, and seven in the course for stringed instruments.

The institute students, in the last fortnight, have listened to two important recitals, one by Sigismund Stojowski, the other by the Kneisel Quartet. The students were also privileged to attend the rehearsals of the New York Symphony Orchestra, of the Symphony Concerts for Young People and of the Oratorio Society.

CARNEGIE HALL, NEW YORK  
Monday Evening, December 11

SOLOIST  
OLGA SAMAROFF  
PIANIST

## THE DANNREUTHER QUARTET COMPLETES ITS TWENTIETH YEAR THIS SEASON

### Sketch of the Oldest String Quartet in the United States—Its Success well Deserved.

This season marks the twentieth anniversary of the formation of the Dannreuther Quartet. It is the oldest permanent quartet in the United States, and one of the organizations which have been most intimately connected with the development of music in New York City.

As far as back as 1877 its founder, Gustav Dannreuther, who is still its leader, returned to this country from London, England, where he had been living during the previous four years. Soon after his

performed only three changes in twenty years, a fact that appeals to the consideration of those who understood what it means.

New York has been favored thus far with three annual subscription concerts, and the public has always appreciated the distinguished efforts of Mr. Dannreuther and his associates. Other cities besides New York have, too, for the quartet has often been invited to give concerts elsewhere.



THE DANNREUTHER QUARTET. THIS IS THE OLDEST PERMANENT STRING QUARTET IN THE UNITED STATES. IT WAS FOUNDED BY GUSTAV DANNREUTHER, ITS PRESENT LEADER, JUST TWENTY YEARS AGO, AND HAS RENDERED GREAT SERVICE TO CHAMBER MUSIC.

arrival, he became a member of the then famous "Mendelssohn Quintet Club" of Boston, until 1880. He then joined the Beethoven Quartet and began his career as a quartet player.

It was in Buffalo, however, that the Dannreuther Quartet, as it exists to-day, was born. Its leader was tied down to that city by a two years' contract, and at its expiration he came to New York with two of his associates. With the aid of Adolf Hartdegen, 'cellist, he took up the work which has since been continued without interruption.

Sweet memories are evoked among the older generation of concert-goers in New York by the name of this body of musicians, and now, as ever, it continues the good work of its long career, fostering a love for chamber music in the community and setting a worthy example to other organizations of the same class.

The active members are, at present, Gustav Dannreuther, first violin; F. Lorenz Smith, second violin; Josef Kovářík, viola; Emil Schenck, 'cello. The quartet has ex-

perimented in the programmes. Works by Russian, German, Slavonic, Hungarian, Italian, French and American composers have each had their turn, and their authors owe a debt of gratitude to these worthy artists, whose disinterestedness is only equalled by their faith and their attachment to the cause of music.

### American Composer's Success.

BOSTON, December 2.—A private cable dispatch from Bremen, Germany, reports the performance in that city's Stadttheater last evening of Louis Adolphe Coerne's "Zenobia." The composer was formerly a resident of Cambridge. He has held positions in Columbus, Chicago, Buffalo and Boston, and was on the Smith College faculty during the year 1903-'04. This is the first case of a production in Europe of a serious opera by a citizen of the United States. The composer was present, and was seven times recalled. The audience included several conductors from other German cities.

Kubelik gives his only recital in Philadelphia this afternoon. He has the assistance of Agnes Gardner Eyre, pianiste, and Ludwig Schwab, accompanist.

**KUBELIK**  
THE BOHEMIAN VIOLINIST

## HOW GADSKI LEARNED TO SING

### AS A CHILD SHE WAS DRILLED WITH EXERCISES FOR THREE YEARS.

Wagner on one Evening and Mozart on the Next a Supreme Test of Method—Her Magnificent Training before She Came to America.

In view of the prominence of Mme. Gadski at the present time, arising from several important concerts that she is giving, it is interesting to hear the story of her vocal and artistic growth from her own lips.

"I was not permitted to sing a single song for three years," she has written, "a real hardship for a musical child of eleven—just exercises and exercises to place the voice. When I was ten I made my first appearance at a little concert given by my teacher and sung a series of children's songs by Taubert. They are really charming. I sang them in New York last year.

"When I have been practising a heavy Wagner rôle, I often turn to the songs of Taubert or Mozart, to rest my voice, and reassure myself that the *bel canto* has not been disturbed. Ah! that is the supreme test—to sing a Wagner rôle one evening, and a Mozart rôle the next, and feel a certainty that in the latter you are still mistress of your own voice. Then, indeed, you may be sure your method is right.

"For three years I sang at the Berlin Opera House, in the beautiful operas of the German romantic school—Mozart, Weber, Beethoven, Lortzing and Nicolai. It was a magnificent training, as it gave my voice poise and certainty without straining it. Then just before coming to America in 1894, I sang Elizabeth in 'Tannhäuser,' and Elsa in 'Lohengrin.' Afterwards I began to sing the lighter Wagnerian parts and the rôles of the romantic Italian and French schools."

## GÉRARDY AT A NEW YORK SUN-DAY CONCERT.

The Belgian 'Cellist and Mr. Humperdinck at the Metropolitan.

The popular concert at the Metropolitan Opera House, New York, last Sunday evening, almost rivalled its predecessor in size and enthusiasm of the audience, brilliance of the performance and in the number of recalls and encores.

Jean Gérardy, the celebrated Belgian 'cellist, played the Saint-Saëns Concerto for the violoncello, and for his second number gave Boehm's variations for that instrument. His wonderful technique and beautiful tone fully sustained his great reputation, and he was recalled many times.

Engelbert Humperdinck, the composer of "Hänsel und Gretel," conducted in two of his compositions heard for the first time in this country. They were the prelude to "The Sleeping Beauty," which had the exquisite and ethereal quality of the "Hänsel und Gretel" music, and the introduction and intermezzo from "The Forced Marriage," one of the composer's latest operas. He was warmly received, Conductor Hertz and the orchestra leading in the applause.

The singers were all enthusiastically welcomed. Miss Olive Fremstad sang with splendid effect, and Messrs. Jacques Bars, Marcel Journet, and Otto Goritz also won hearty encores and were ready and gracious in responding to them.

### Miss Nielsen Sued.

Miss Alice Nielsen is being sued by Max Decsi, who claims that he made her voice and has been trying vainly to collect a debt of \$701 for instruction given years ago when she was a mere slip of a child in Kansas City. Miss Nielsen will fight the claim, which she says has no foundation.

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## KUBELIK'S HAPPY DOMESTIC LIFE

### HIS OPINIONS ON PAGANINI, YSAË, AND OTHER GREAT VIOLINISTS

Will Be in This Country Five Months—His Political Career in Bohemia Can Wait—He Likes Only Original Artists—How That Muff Story Originated.

Jan Kubelik, the great Bohemian violinist, whose praises are ringing throughout the musical world, is by no means so delicate in appearance as some of his earlier photographs represent him to be. A well formed and handsome young man, twenty-five years old, with a slightly browned but healthy complexion, and clear, glowing eyes, he looks physically able for the battle of life.

To a representative of MUSICAL AMERICA who called upon him at his rooms, he seemed to be in the highest spirits, as well he may be when his achievements and prospects are considered. The sums of money earned by his deft fingers are not to be computed in prosaic terms of salary, but in the exciting scale of a successful mining speculation; and above and beyond all that, he has the inner joy of the artist.

His plans are fairly well known. After his New York concerts he goes to Washington, Baltimore, Newark, Boston, and a large number of other cities, remaining in this country five months in all.

"Then," said he, "I sail from San Francisco for Australia, afterwards to Japan for a visit of curiosity and sightseeing, and then to India, for concerts in Bombay and Calcutta. I am deeply interested in the Japanese, and have read enough about the Hindus to make me wish to know more about their wonderful philosophy and their religious life."

"My domestic life? No, I don't object to speaking about it. Of course it is a very happy one. My wife will join me in February. I hardly need to tell you about my two little girls. They are the prettiest twins you ever saw, and very different in character. One tries to dance when I play, and cannot keep still owing to her excitement over the music; she seems all ears and nerves. The other stands still and looks at me solemnly without moving a muscle or making a sound; she may be thinking unutterable things. I don't know yet which is the more musical; but I shall know soon."

He had noticed an account of the marriage of a world-renowned musical artist. He was told that the lady whom the artist married had already been wedded once. "What did her first husband say?" he asked. Then, after we had branched out into a general discussion, it was explained to him that marital fluctuations in this country did not necessarily culminate in tragedies; that among certain classes of the community and in certain places the divorce court was a rapid, convenient, almost prosaic agency for disentangling mismatched lives. We talked about the subject rather freely; and we reached that phase where, according to logical views among old-fashioned people, the air would sing merrily with choruses of pistol bullets, choruses notable chiefly, in musical parlance, for precision of attack. But he was told that the bullets seldom sang, that situations freighted with vengeance lapsed into acquiescence and oblivion, that a fair exchange was deemed no robbery, and that the game went merrily on among those who liked that sort of thing.

He laughed. "It all seems so funny to me," he said; and he brought his hands down upon his knees with a simultaneous and gleeful whack. "I would have to hate my wife decidedly, or she would have to hate me, before there could be any mention of divorce."

He was asked whether there was any truth in the reports about his entering political life in Bohemia.

"No," he said, "my political life can wait. The time has not come for that. I am too busy with my violin. You know

at the vast number of studies about him. Look at the contradictions in those accounts. I try to call up an adequate picture of him. I try, as it were, to hear him playing now; but when I remember the different things that have been said of him it is difficult."

"Is the general opinion about him mistaken?"

"No, I don't exactly say that; but very old men, good judges, who have heard him have told me that he did not seem to them so demoniac and almost supernatural a player as is commonly believed. To them

playing. When he wrote his 'Etudes,' there was no music for the violin such as exists to-day. Those 'Etudes' contain seed thoughts which bore good fruit, and the violin compositions of to-day bear Paganini's mark upon them."

"Whom do you admire most among contemporary violinists?"

"Ysaye," he answered without the slightest hesitation. "But I admire Kreisler, too, very much. Sarasate is, of course, a master. I have not heard him for five years. He is a magnificent artist, intensely original, the quality without which no violinist can be said to be great in the best sense. A true artist on the violin must stamp his individuality upon every note he plays. I dislike to imitate anybody. I forbid even the suggestion of it. An artist is both creator and interpreter. The former attempts the greater task, but the latter must be great too. What two musical minds read Beethoven alike? I copy no man's interpretation; I could not do so."

Before I left him he said the muff story had some truth in it. His hands, which are of good size and supple looking, have to be kept warm, so that no chill may impair the instant response of highly specialized muscular movements to the control of nerve and brain. His wrists are compact and strong, and he has great power of sustained exertion in pieces demanding difficult technique. Those who heard him play Weber's "Perpetuum Mobile" Thanksgiving night at Carnegie Hall were convinced of that.

## THOMAS ORCHESTRA IN POPULAR CONCERT

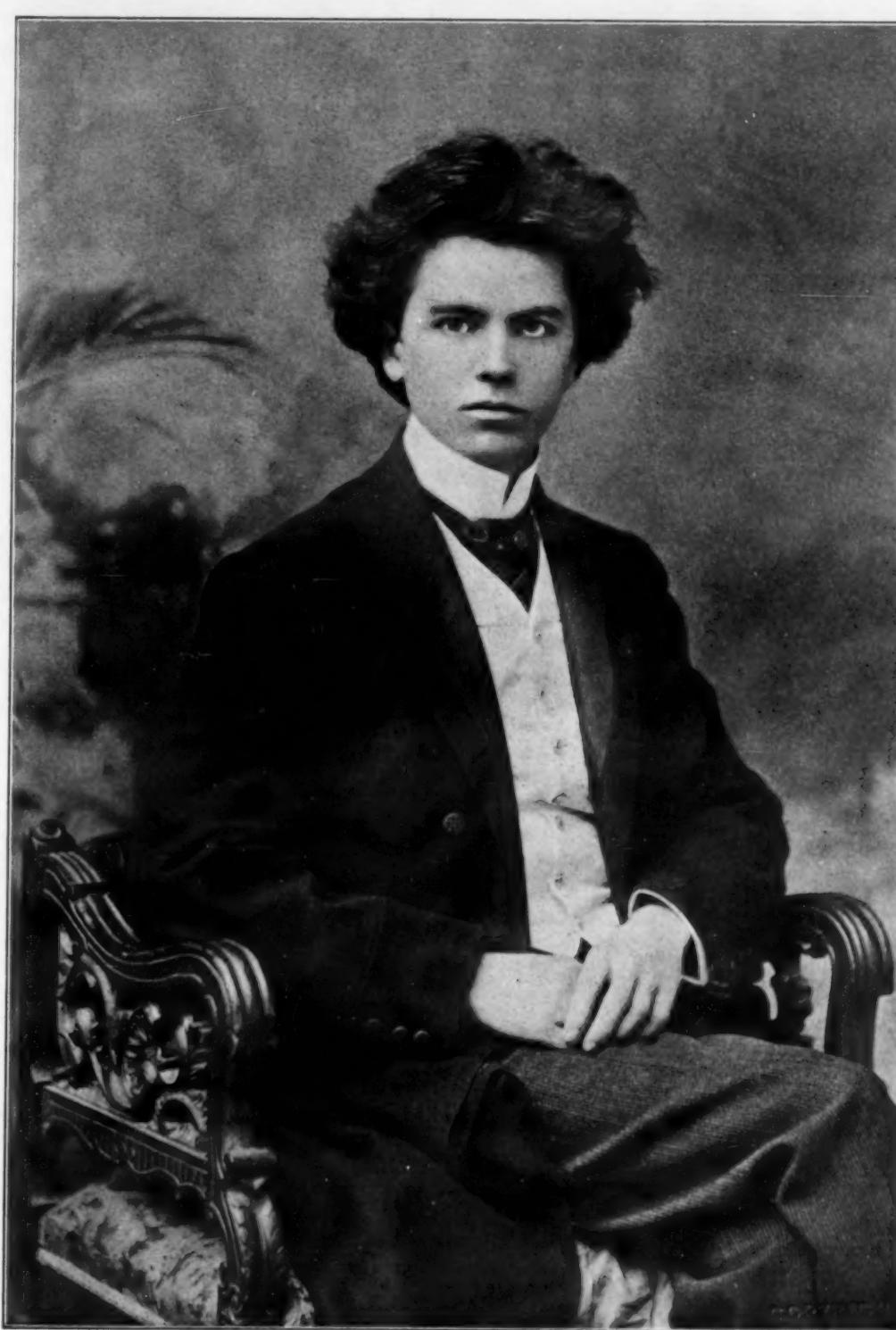
LUDWIG BECKER MAKES GOOD IMPRESSION AS A VIOLINIST.

Lighter Grade of Orchestral Music Makes up the Programme—A Large and Appreciative Audience.

CHICAGO, December 4.—A new departure was launched by the Thomas Orchestra last Friday afternoon, when it gave its first popular concert. It is so described because most of the selections were of the lighter grade of orchestral music. The largo from the Dvorak "New World" symphony, the allegretto scherzando from Svendsen's first symphony, two overtures, the "Merry Wives of Windsor" of Nicolai, and the "Mignon" of Thomas, the Vieuxtemps "Fantasia Appassionata," and other members, not to omit Tschaikowsky's "1812" overture, made up an interesting programme, which was received with every sign of appreciation by the large audience.

The soloist of the afternoon was Ludwig Becker. He played the Vieuxtemps "Fantasia Appassionata" with warmth and made a very good impression. He had to supply an encore and gave a really admirable performance of Chopin's E flat major nocturne, with harp accompaniment. The programme was repeated Saturday night to good effect.

Hugo Herrmann, the great German violinist, played on Tuesday afternoon at the musical for the benefit of the German Poliklinik given at the Waldorf-Astoria, New York, by the Ladies' Auxiliary Society. Others who volunteered their services were Frau Esicle Liebling, soprano; Frau Linden Schwarz, alto; M. le Chevalier Guglielmo Caruson, barytone; the Richard Arnold String Sextet, and two members of the Irving Place Theatre.



With kindest regards to  
Musical America  
Jan Kubelik  
29. XI. 1905

THE EMINENT BOHEMIAN VIOLINIST. HIS CONCERT TOUR OF THE UNITED STATES IS ONE OF THE NOTABLE FEATURES OF THE PRESENT SEASON. EVERYWHERE HE IS HAILED AS ONE OF THE GREATEST OF LIVING ARTISTS.

(Photo by Alfred Ellis Walery.)

Then the question of pre-eminence among great masters of the violin came up.

"Which do you mean—living or dead? For in case of dead ones it is difficult to give an opinion without calling up an image, and the material for the image is too often fugitive and vague."

"How about Paganini?"

"Yes, he was, I suppose, the greatest of all performers. That is the common tradition, as well as the judgment of experts of his day. But there is the same difficulty about him too. There is more material for a mental picture of him than for any other artist in all the history of music. But, it is hard to select and weigh. Look

he seemed marvellously piquant rather than titanic or weird or demoniac. They and many others of that day did not have the common idea about him.

"No, he was not a great composer; but he was the founder of all modern violin



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## THE WAY THE WIND BLOWS

### MUSICAL AMERICA GAINING GROUND RAPIDLY—IT ALREADY HAS A CIRCULATION COVER-ING THE ENTIRE COUNTRY

Although MUSICAL AMERICA has only been published about three weeks it has already secured a circulation covering the entire country. It is, of course, quite impossible to quote even a small per cent. of the people prominent as managers, lawyers, musicians, singers, doctors, clergymen, teachers, business men, journalists and music trade men who are sending in subscriptions, but the few extracts from letters which are appended will serve to show the character of the circulation of MUSICAL AMERICA and the large extent of country it already covers.

Let me add my congratulations to the general chorus of praise for your splendid publication. Wish you every success in the new venture. Rev. W. H. WHITE,

Little Falls, N. Y.

Pleased to subscribe to MUSICAL AMERICA, which is, in my opinion, the brightest, newest musical publication ever placed on the market. Have read the first issues from cover to cover and predict a genuine success for it. The paper certainly fills a long-felt want.

CHAS. K. HARRIS, N. Y.

All delighted at the success of MUSICAL AMERICA. Feel sure it will be a hit and will prosper. Will make lots of friends.

G. EYLES, W. Phila., Pa.

Years ago I was a subscriber to Mr. Freund's *Music* and *Music and Drama*, the best musical papers ever published in this country or in any other. The criticisms were able, honest and independent. I rejoice that we are to have a *reliable* musical paper once more. May it meet with every success. Rev. ARTHUR MASON, N. Y.

Enclosed please find a year's subscription to MUSICAL AMERICA.

MME. TAUSCHER-GADSKI.

I am glad indeed to subscribe to MUSICAL AMERICA. It is a fine, clean, bright, up-to-date musical newspaper, something that has long been needed, and I think it will be appreciated.

NAHUM STETSON, N. Y.

Put me down as a subscriber to MUSICAL AMERICA.

HENRY DECKER, Cleveland, O.

Enclosed find a year's subscription to your paper.

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ALEX HEDWIG, Roulette, Pa.

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ELKHART CALDER, Glen Ridge, N. J.

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BERNHARD LONG, Wilkes-Barre, Pa.

MUSICAL AMERICA has come to hand and we are very glad to see the new journal. Have placed you on our exchange list and hope to be favored by weekly visits from your paper.

The Etude, Philadelphia, Pa.

The first number of your bright and newsy paper was gladly received. It should be well received by all who read it. Enclosed a year's subscription, also a list of names which may bring more subscribers. Wish you success.

LOUIS BOSTELMANN, Director  
Conservatory of Music, Corning, N. Y.

I have read the first number of MUSICAL AMERICA with much interest. It is as newsy as a 5 o'clock extra. Send some subscription blanks.

BENJ. H. JEFFERSON, Chicago.

Have just read MUSICAL AMERICA from cover to cover, and find it to be a delightful and informing novelty, disproving the aged adage that there is nothing new under the sun. Aside from the diversified and interesting character of the contents, I was particularly edified and impressed by the leading editorial. You have certainly raised a splendid standard for chronicling the national work in music. Your stand for honesty and justice in musical journalism is something that will appeal to all fair-minded people, and I believe will be sustained by everyone interested in music.

CHAS. E. NIXON, Chicago.

Enclosed a subscription for your paper, which I find very good. I will do my best to spread your MUSICAL AMERICA.

T. E. DELLA ROCCA, Englewood, N. J.

Subscribe with pleasure and it's worth more.

JOSEPH HOWARD, JR., N. Y.

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JESSIE AYRES WILSON, Sidney, O.

I enclose a year's subscription to your paper.

JOS. VILIM, Chicago.

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FRANK DAVIDSON, Buffalo, N. Y.

I enclose a year's subscription to your paper.

WILLARD KIMBALL,  
University School of Music,  
Lincoln, Neb.

I am delighted with MUSICAL AMERICA.  
P. BURNHAM HULBURD, Erie, Pa.

I like the ideas you have embodied in the paper. It fills a want for the average music lover and, if you will hold it non-partisan, it should become popular.

E. K. WOOLEY,  
Grand Rapids, Mich., Post.

Surprised and delighted to find MUSICAL AMERICA on my desk this morning. It was like the return of an old friend. I like the make-up and general tone even better than when you first published it. I shall "clip" it frequently in my editorial work. Hope you will meet with the success you deserve. The reign of the grafted is coming to an end.

G. M. STEPHENSON,  
Editor News-Tribune, Austin, Tex.

MUSICAL AMERICA is nicely gotten up. I like its appearance and its spirit. Everything in it should be read. Its tone is good. It inspires confidence.

G. COUTURE, Montreal.

Enclosed a subscription. It looks good to me. Wish you success.

DONALD C. MACGREGOR, Toronto.

Glad John C. Freund has a musical paper again. I enclose a subscription. Glad to help in any way.

W. H. GARDNER, Boston.

Greatly interested. I enclose subscription. May MUSICAL AMERICA live long and prosper.

JOHN J. ROONEY, N. Y.

Please send paper for one year.

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I enclose a subscription. MUSICAL AMERICA is a great paper, best yet produced in America, and I have taken all published in the States for the past 50 years.

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CHAS. N. POST, Chicago.

replied the Magistrate, "and my decision is that the chicken has proved an alibi."—*Philadelphia Press*.

Parke—"There's only one way to manage about money matters. Whenever I see a thing I want I invariably ask myself this question, 'Can I afford it?'" Lane—"But do you always stick to this?" Parke—"Always. If I find I can't afford it, I buy it."—*Town and Country*.

The Landlady (during the Thanksgiving dinner)—"My Uncle Uriah, who sent me the magnificent turkey we are now about to partake of, told me it was awarded first prize at the county fair." Mr. Goodpay (struggling with a wing)—"In the physical culture exhibit?"—*Brooklyn Life*.

Tom—"Yes, Miss Roxley refused me. She said there were a dozen reasons why she shouldn't marry me." Dick—"What were they?" Tom—"I don't know. I told her she needn't bother to mention the other eleven." Dick—"The other eleven?" Tom—"Yes, her first reason was that her father had lost all his money."—*Philadelphia Press*.

## Sunday Chamber Concerts

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## SAM FRANKO'S CONCERTS

### HOW HIS PROGRAMMES OF OLD MUSIC ARE SELECTED.

Out of Fifty Compositions Not One Found Suitable—Old Scores Full of Errors.

"Believing the music-loving public of New York City has too little opportunity of hearing those compositions which are fundamental, I have undertaken to give a series of concerts at which this music will be played in the spirit intended by the composer."



SAM FRANKO. THIS ABLE NEW YORK CONDUCTOR HAS DONE MUCH FOR HIGH GRADE CONCERTS IN NEW YORK THROUGH HIS WELL SELECTED PROGRAMMES OF OLD MUSIC, WHICH HAVE WON HIM A NATIONAL REPUTATION.

"Those words," said Mr. Franko in his cosy apartment in East Sixtieth street, "were part of the introductory letter addressed to well-known supporters of high standard music in New York." They set forth the object of Mr. Franko's well-known concerts of old music.

"The first of these concerts," said Mr. Franko, "was given in the old Lyceum Theatre, New York, November 27, 1900. They were so eagerly sought for that I gave three more during the same season. My first intention was not to confine my work to old music. The favor that the concerts obtained, however, and the unanimous praise accorded by the press, brought out the fact that I must continue in the same vein. The first concert was composed entirely of works of the eighteenth century.

"Did you ever notice," continued Mr. Franko, "that even among the great classics only a few compositions of each author are played? Beethoven's nine symphonies are all in use, but this is an exception. Mozart has written forty symphonies, of which three only are always set down on programmes. Of Schubert's nine symphonies, two only, the 'Unfinished' and the one in C major are well known. That is how the public is rocked to sleep and left to ignore works of exquisite finesse. At my concerts of old music I revived three of Mozart's symphonies that have never been played here to my knowledge. Of Schubert I

produced a little gem known as the 'Symphony without trumpets.' Dvorak, the composer, called my attention to this fine work, and, strange to say, the opening theme is almost identical with that of Dvorak's 'New World' Symphony, or it reminds one of it most vividly."

"Where do you find the unknown works that you bring out and which are the most noteworthy?"

"I have looked over as many as fifty scores in vain researches for these compositions. My programmes must not only be interesting from a historical point of view; they must not be monotonous, and this is



the great difficulty to overcome. Among the works that have never been produced anywhere I have brought out a 'Concerto da Chiesa' by Dall'Abaco, compositions of Sacchini and Grétry, a symphony by Stamitz at our last concert, a 'Suite' from the opera 'Ernelinda,' by Philidor.

"A curious experience of this hunting up work is that of Vivaldi's Concertos. I found that Bach had transcribed a number of these concertos partly for the pianoforte and partly for the organ; of course, he added some of his own ideas in doing this, giving them more value. I chose one of these after rewriting it for orchestra. Another of the annoyances encountered is that such very old scores, printed in an almost illegible way, are full of mistakes and omissions that require careful corrections."

#### BOSTON MUSICIANS WILL BUILD.

Boston Musicians' Protective Union has decided to be the first Boston labor organization to erect its own office and headquarters building. Several thousand dollars had been set apart as the nucleus of the building fund, and a committee, with E. D. Sherburne as chairman, has been appointed to recommend a plan and location for the structure, as well as a plan for the raising of the additional capital. The musicians' present idea is to have all the stock owned exclusively by the union members.

BOSTON, December 5.—A great deal of interest is centering in the only appearance in Boston this season of Mme. Emma Eames and her company at Symphony Hall this week, Saturday afternoon. The advance sale of seats has been very large and augurs a full house.

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## MUSIC IN

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This City is an Important Musical Centre—Its Musical Societies and Schools—Eight Hundred Members in the New Union.

Jacksonville, Ill., with a population of only a little over seventeen thousand, can boast a musical union numbering eight hundred members.

This organization, called the Jacksonville Union, was recently formed from the various musical clubs of the city. Its object is to bring to the city the highest class of musical talent for public concerts to be obtained in this country.

It was the Wednesday Musical Club that took the initiative. It issued a call for a joint meeting of the clubs. The Mendelssohn Club, the Jacksonville Choral Club, the Jacksonville Symphony Orchestra, and Jeffries' Concert Band responded. Later an organization was perfected with the following officers: W. A. Hoblit, president; C. W. Taylor, vice-president; Miss Lula Hay, recording secretary; J. Howard Brown, corresponding secretary; Robert M. Hockenhull, treasurer.

Hitherto each of the clubs has undertaken the management of concerts by outside artists of national fame. Now they will combine their efforts and will work together to arrange the best concerts which their united resources are able to provide for.

Jacksonville is strong in musical institutions. The Illinois College of Music, Conservatory of Music, and other schools are located here, and the city contains many professional musicians of high standing.

#### TRAMPS AT THE OPERA.

#### Sent to Blackwell's Island to Hear the Trees Sing.

Two as ragged and forlorn specimens of the genus hobo as have appeared in a New York court in some time were arraigned in the Morrisania Court recently charged with unlawful entry at the barn of the Tiffany estate at Hunt's Point Road and Southern Boulevard. But the prisoners tried to prove an alibi by declaring that they were at the opera the night before.

"You're fine looking specimens to be at the opera! You must have created a sensation. Was there any trouble?" said the magistrate.

"Why, no," the younger tramp said. "We didn't create any sensation that I saw."

"I am glad you like music," the court said. "I'll let you go to the island for six months each, where you can hear the singing of the trees."

#### Can a Light Opera Succeed without a Septet?

The enterprising managers of a new operatic production recently issued the following striking announcement:

"The management of the Richard Carle Company respectfully begs to inform the public that 'The Mayor of Tokio,' a farcical opera in two acts, which will be given its metropolitan première at the New York Theatre on Monday evening, December 4, contains:

"No sextet.  
 "No show girls.  
 "No 'Indian' musical number.  
 "No jokes about mother-in-law.  
 "No naval lieutenant with a tenor voice."

A musical club has been organized in Austin, Texas, with these officers: Mrs. T. W. Gregory, president; Mrs. George Brush, vice president; Miss Laura Weed, recording secretary; Miss Dot Thornton, corresponding secretary; Mrs. L. D. LeGear, and Mrs. J. W. Morris, musical director.

## LORENZO PEROSI'S

### STRIKING CAREER

#### YOUNG COMPOSER OF SISTINE CHAPEL IS ENGAGED ON A NEW ORATORIO.

His Rapid Rise and Numerous Activities—Gentleness and Simplicity of His Manners.

Lorenzo Perosi, whom the Pope commissioned to assist him in purifying the music of the Roman Catholic Church, is a young man who occupies a more exalted position than most composers of sacred music, owing to his natural prominence as the director of the Sistine Chapel at Rome and the Pope's intimate friend and musical adviser.

Perosi was born December 20, 1872, at Turin, Italy. His preliminary studies at the piano and organ were made under his father's tuition at a very early age. When he was twenty years old he entered the Conservatory of Music at Milan to study composition.

His success was such as to obtain for him the highest possible number of votes, and all the influence the institution could exert on his behalf. His taste for ecclesiastical music having developed beyond all else, in January, 1893, he entered the famous School of Ecclesiastical Music at Ratisbon, where he studied under the celebrated Dr. Haberl.

After a few months he was sent to Imola to teach ecclesiastical chant. In the following year he was summoned to direct the choir at St. Mark's, Venice. The present Pope was then Patriarch of Venice. It was there that the Prelate and the young composer met and formed a warm friendship. It was at St. Mark's also that Perosi's Oratorio "The Resurrection of Christ" met with such success that Leo XIII. was prompted to tender him the appointment of Director of the Sistine Choir, which he holds for life.

The Patriarch of Venice and his choir director parted with mutual regret. Neither had the slightest expectation that Leo's death would bring them together in Rome, with the composer's friend and patron in the Apostle's seat. In the years that were to intervene Perosi's fame increased steadily. He followed "The Resurrection of Christ" with no less than nine other oratorios.

At present the composer is occupied in writing an oratorio called "The Lamentations of Jeremiah." His residence is the Giordano Palace in Rome, where with admirable simplicity of life he receives his intimates, entertaining few other visitors. The gentle manners of the composer at home are in marked contrast with his extraordinary activity when conducting.

#### SINGING HIS CURE FOR ALL ILLS.

#### Aged Hartford Singer Does not Know that He is Old.

"Fifty years ago to-day I started my career as a singer. I am sixty-nine years old. I am healthy and hearty. I never feel old and am seldom ill. I do not think anything can beat singing for keeping a man in excellent health. I advise every young man to follow my example."

This is the way William Westphal of Hartford sums up his long devotion to music. In recognition of his record as a vocalist the Hartford Saengerbund, of which he was a charter member, and is now the only active charter member, gave an entertainment at Germania Hall recently.

"I am never happier than when singing," he says. "I go to the rehearsals every week, and only wish they came oftener. I enjoy nothing so much as singing. I wish I could persuade everyone to take up singing. It strengthens and broadens the chest and puts the lungs in fine condition. I don't believe I would be nearly as healthy or happy as I am if I had not always sung. Why, I do not know that I am old."

## BALDWIN PIANOS

ARE IDEAL CREATIONS OF ARTISTIC ENDEAVOR

GRAND PRIX, PARIS, 1900

D. H. BALDWIN & CO., 142-144 West Fourth St., Cincinnati, Ohio



A tall slip of a girl, dark-haired, dark-eyed, every feature and line of her face and figure thoroughly English, and her manner, however cordial, rather agreeably touched by that reserve which is a part of the typical British personality—such is Marie Hall, the young violiniste who has come to play for the first time to American audiences.

As she entered her apartment, fresh from an early walk, anything more childish, and at the same time more womanly, than this girl, in her long black coat, a fur cap surmounting the short hair, it would be difficult to imagine.

"We have been visiting the shawps!" she cried. "They are certainly remarkable. You know this is my first glimpse of New York."

"Now, in London, some of the very swell-est shawps present only closed shutters, but heah each window is like fairyland! And how richly the American women dress! Are you all millionaires over heah? You must be, for everything we priced we found feahfully deah. I can get three shirt-waists in London for the money I paid for one on your Broadway this morning!"

So it was that by her very first words the musician proved herself to be, after all, a flesh-and-blood girl, with eyes open to take in the world in general, and clothes in particular.

"My father is one of England's finest harpists; but his commercial ability didn't match his musical talent, and—well, we just had to play on the streets. It was a good discipline, but meant terrible hardship. But

it is not true that I was 'discovered' on the streets. My real 'discovery' was at Bristol, when playing for the people of a fine hotel. Money was raised to make me free to really pursue my art."

"And do you always regret the old street days?"

"Indeed, no!" answered the girl. "I wouldn't give them up. They shaped my entire life, I believe, and those audiences! Scum of the earth, some of them; but I wouldn't ask for more really sympathetic listeners, although, of course, one must finally have a greater intelligence to which to speak."

"One day, in the park, we were surrounded by a large crowd, and my father, becoming fatigued, made me lay aside my violin and vary the programme by playing a solo on his harp. Responding to the applause, I passed around a hat for money—ah! that was always the rub!" cried the girl. "When playing the music made me forget all hardship, but having to hold out a hat for money was torture to me."

"Well, this day the collection was so large my father said to me in a low voice:

"'You see, Marie, it is as I say. You should play the harp instead of the violin.'

"'No!' said a voice very near us. We turned, and found an aristocratic, elegantly dressed man. He gave me a kind smile.

"'Although the little one's harp playing

was pleasing to us, it was that she could play the harp at all well, when she has evidently so much more talent for the violin, that made us glad to give our money,' he said. 'And to prove that I am right,' he added, 'I myself will pay a five-pound note for the treat, if your daughter will play for us her two best violin selections. Then we will take a vote from the rest of the audience to decide whether we would have her a harpist or a violinist.'

"I played, and better than usual, it seemed to me, for I instinctively felt that here was some one who could understand, as well as love, the music. When I had finished, the stranger handed me a five-pound note, and, waving his hand toward the other people, he said:

"There will be no need of taking a vote. Look!"

"I looked, and found so many hands stretched out and holding little and big coins, that my father and I went home that night feeling pretty rich."

"Will you tell me just what your ambition is? How largely personal or abstract?"

"It is both," said Miss Hall, earnestly. "It is myself. Without music I should be only a millionth part myself. Do you see? Music is evolution to a sincere musician—the unfolding of his very character, life, nature. I hate the professional jealousy so often found among musicians—don't you?" she asked, her eyes full of a child-like sincerity. "Although I shall try to become the greatest violinist in the world, it will not be so as to try to surpass others, but only that I may always be growing."—Condensed from the *New York World*.

#### AMERICAN SINGER WINS HONORS IN GERMANY.

##### Miss Harriet Behne of New York Chosen Prima Donna of Berlin Opera-Comique.

Miss Harriet Behne, of New York, appeared a few days ago as prima donna of the new Opéra-Comique in Berlin. She has been engaged as leading contralto.

Miss Behne is a pupil of Arthur Claassen, director of the New York Liederkranz, and made her first public appearances in America at Carnegie Hall with Walter Damrosch. Later she toured the country with Sousa. Through the patronage of William Steinway, Miss Behne came to Europe to perfect herself for opera and has studied principally at Berlin with Mme. Hess and Rheinhold Hermann. For the last five years she has sung at various municipal operas in German cities, achieving success at important points like Magdeburg, Brunswick, Breslau and Halle. Miss Behne has also been heard at Covent Garden, London, in "Die Meistersinger," "Die Walküre" and "Götterdämmerung."

She is blonde, tall and erect—combining a remarkably fine stage presence with real dramatic talent. At the conclusion of her new Berlin contract Miss Behne will return to her native land to devote the remainder of her career to singing before American audiences.

## A MACDOWELL CLUB

### TO STUDY AND PROMULGATE THE IDEAS OF THE GREAT COMPOSER.

It Has Just Been Formed in New York City—Distinguished Men Make Up Advisory Board.

A MacDowell Club has been formed in New York City, with the following objects in view, as stated in a circular:

"The organization of an effort to study, faithfully interpret and promulgate the tendencies and ideals embodied in the compositions of Edward MacDowell. In the first instance, to meet on selected dates to hear performances of his compositions, as well as those of gifted composers with kindred aims and ideals whose works are not as yet widely known. In the second instance, to discuss the generic principles and vital motives of the correlated arts—music, literature, painting, sculpture, architecture and criticism; a correlation felt, declared and championed by Mr. MacDowell. In the third instance, to arrange for and manage at least one annual public concert, soloists to be selected from the club membership, if possible, and the proceeds to be held as a fund for the ultimate establishment of a permanent club home and for the promulgation of the arts."

The following persons have signified their willingness to serve as an advisory board to the club: John W. Alexander, John Burroughs, Henry T. Finck, Daniel C. French, Henry Fuller, Philip Hale, Mrs. John L. Gardner, Hamlin Garland, Richard Watson Gilder, Mrs. Ben Ali Haggin, Henry L. Higginson, W. D. Howells, Seth Low, Robert Underwood Johnson, Frederick Macmonnies, William Mason, Mrs. Howard Mansfield, Charles McKim, Wassily Safanoff, Augustus St. Gaudens, Templeton Strong and Owen Wister.

### KUBELIK TO STUDY OUR GRAFT AND BOSS RULE.

##### The Future Legislator of Bohemia Will Keep His Eyes Open on His Concert Tour.

Jan Kubelik, perhaps the most successful financially of living violinists, will study political conditions in the United States when he makes his concert tour this winter.

This may seem singular. His marriage to a wealthy countess and acquisition of a castle, however, have given him the right to a seat in the Bohemian Legislature. He intends to exercise this privilege. He does not intend that his whole attention shall be confined to music.

Kubelik is going to remain in this country from the end of November until May, crossing the continent to San Francisco and then leaving for Australia. After that he intends to visit Japan, not to give concerts, but to study the country.

## FIRST AMERICAN TOUR, 1905-1906

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## SPALDING'S LATEST BERLIN SUCCESS

LEADING CRITIC PREDICTS WONDERFUL CAREER FOR THE VIOLINIST.

His Freedom from Affectation and Noble Simplicity of Style—To Tour Europe This Winter.

Albert Spalding, the young American violinist, was heard a few days ago at Berlin, where he again had very great success. A leading musical critic refers to his unusually refined and noble bearing, especially agreeable manner, youthful earnestness and entire absence of tricks in his mastery of the pieces, leaving no doubt of a wonderful career.

Mr. Spalding has been enthusiastically received at all his European concerts. His classically pure playing, noble in its simplicity, has been wonderful. He interprets with a remarkable correctness of expression, alternately cleverly picturesque, melancholy or tender, and in Sarasate's "Ziguenerwesen," in which he was enthusiastically applauded at the concert of the Dramatic Artists' Association, held November 14 at Paris, which was arranged by Coquelin, his bow expressed in a delightful manner the vibrating poetry of the pretty fantasia.

Mr. Spalding, who is a son of J. W. Spalding, of New York, is to give a series of concerts in Berlin, London, Vienna, Nice and Florence.

### A Reconciliation between Mr. Conried and Cosima Wagner.

The visit of Herr Englebert Humperdinck, the composer of "Hänsel und Gretel," to New York City may result in a reconciliation between Frau Wagner, widow of Richard Wagner, and Mr. Conried.

Many will remember that when "Parsifal" was first produced at the Metropolitan Opera House the newspapers were full of the denunciation by German Wagnerites of the alleged audacity of Mr. Conried in violating the Bayreuth tradition. Of that tradition Frau Wagner was the appointed and jealous guardian; not one note of "Parsifal" was to be sung outside of Bayreuth, least of all, in this Western metropolis of commercial greed and unregulated musical taste. But Mr. Humperdinck is a friend of Frau Wagner, and he is on very good terms with Mr. Conried. If the latter is to be absolved from the penalty of his disobedience, Mr. Humperdinck is best qualified to intercede.

### Mr. MacDowell's Breakdown.

It carried you back to the days when Kipling lay ill at the Hotel Grenoble in this town, to see to-day how all sorts and conditions of men were asking here and there and everywhere, but especially at the Hotel Westminster in Irving place, after the one man whose name stands representative of America in the musical art of the wide, wide world. "Edward A. MacDowell is a wreck and his days of work are over." Such was the morning's tragic news. Edward MacDowell's life has owed to the guarding care of two women, his mother and his wife, an absolute shelter from this world's handicap which it would be a sacrilege to tell to-day. The story, when known, will overmatch the most romantic chapters of devotion in Europe's musical biographies.—*New York Evening Sun*.

Paolo Gallico gave a piano recital in Mendelssohn Hall, New York, yesterday afternoon, December 8, playing a programme of compositions by Schumann, Beethoven, Chopin, Strauss, Rubinstein, and other composers.

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## MRS. HALL-BUCKHOUT IN BROOKLYN

SHE ADMIRABLY RENDERS SEVERAL OF MR. BALDWIN'S SONGS.

AN ORCHESTRA OF FIFTY-FOUR PIECES INTERPRETS MUSIC OF THE ORGANIST OF HOLY TRINITY CHURCH, BROOKLYN.

BROOKLYN, Dec. 4.—A large, fashionable and appreciative audience assembled in the hall of the Long Island Historical Society this evening, to hear an orchestra render a programme of music mostly made up of the compositions of Samuel A. Baldwin, organist of Trinity Church. The orchestra was assisted by Mrs. Jennie Hall-Buckhout, dramatic soprano. The programme:

Suite in E, "A Summer Idyl" Samuel A. Baldwin (1905)  
Aria from "The Queen of Sheba" Gounod  
Mrs. Jennie Hall-Buckhout.  
Intermezzo from "The Triumph of Love" Samuel A. Baldwin (1892)  
Overture to "Lenore," No. 3..... Beethoven  
Three Songs.... Samuel A. Baldwin (1905)  
Mrs. Jennie Hall-Buckhout.  
Symphony in C minor..... Samuel A. Baldwin (1898-99)



MRS. JENNIE HALL-BUCKHOUT, DRAMATIC SOPRANO. HER CHARMING VOICE WON HER MANY RECALLS AT SAMUEL A. BALDWIN'S CONCERT IN BROOKLYN.

Mrs. Hall-Buckhout's singing of the aria from "The Queen of Sheba" was especially liked for its dramatic intensity and expression. She won several recalls. In the three songs by Mr. Baldwin she was delightful.

Mr. Baldwin himself conducted the orchestra of fifty-four pieces, and much interest was manifested in the performance chiefly because this was the first occasion on which his works were rendered by a full orchestra. His suite and symphony were admired and praised. The symphony is a work setting forth the progress of the soul through struggle and temptation to triumph, and in this number the composer's gifts were shown with particular force. Mr. Baldwin's intermezzo from "The Triumph of Love," written in 1892, was given with fine effect. The Beethoven overture was also well played.

Press comments were:

*New York Tribune*:—It was the impression last night that Mr. Baldwin's sensuous appeal is becoming more direct, more marked, more lovely. The audience was enthusiastic in its applause."

*Brooklyn Eagle*:—Mrs. Hall-Buckhout sang three of Mr. Baldwin's songs, all of which were well received. She sang also "More Regal in his Low Estate," from "The Queen of Sheba," and was roundly applauded for her fine interpretation."

### A MUSICAL BURGLAR.

He Plays Piano and Leaves Note Congratulating His Host on Artistic Taste.

Dr. C. Ward Crampton of 160 West 119th Street, New York, arrived home from his professional rounds last Monday night and found this note from a burglar on a table near the piano:

"Permit me to compliment you on the splendid assortment of music which I find on the piano. I myself am something of a musician, and I like to see the artistic taste shown in your home. I also congratulate you on the superior brand of cigars you smoke, two of which I have just used."

The letter wasn't signed. The doctor found two of his cigars gone, and the piano lid open.

The neighbors, who had been accustomed to hear Dr. and Mrs. Crampton playing on the piano, say that two nights ago the instrument was played in a manner that almost jerked them to their feet and made them dance. The technique was perfect, the feeling, and particularly the "touch," impressive. Mr. Crampton thinks the "touch" was the most important part, as he was not an invited guest at the "Burglar's Musicale."

Dr. Crampton, though he is poorer by about \$3,000 worth of jewelry, has a sense of humor and appreciates the courtesy and aesthetic tastes of the gentleman burglar.

### GERICKE DESCRIBES PREMIERE OF THE "QUEEN OF SHEBA."

Goldmark Unwilling to Make Cuts, and He Fainted from Fatigue of Rehearsals.

Goldmark's "Queen of Sheba," which Mr. Conried has presented at the Metropolitan with such magnificent staging this year, was first performed at Vienna in 1875. The conductor on that occasion was Mr. Gericke, the present director of the Boston Symphony Orchestra, who gives some interesting reminiscences of the rehearsals.

Goldmark persistently refused to make cuts even though the necessity of them was very plain. At last, at the final rehearsal, Prince Hohenlohe told the composer that the length of the opera threatened failure. Goldmark accepted the advice, but could not agree with the director of the theatre what passages should be cut. The party deliberated until midnight, then went to a restaurant and continued proceedings. Mr. Gericke describes what ensued as follows:

"When we reached the restaurant we had hardly got seated when Goldmark collapsed with the cry: 'I am dying!' The excitement of the last rehearsals had completely exhausted him. This fainting spell did not last long, and I had the task of taking him home in a cab. The next day I went early to the theatre and marked the cuts, shortening the opera altogether more than half an hour. The director said to Goldmark when he appeared: 'I can't help it; these cuts must be made,' to which Goldmark resignedly answered: 'Do what you will.' These changes made necessary a postponement of several days. First I had to spend a whole day arranging the cuts in the score and also taking out much in the orchestration, where it was far too heavy. Not till that was done could the score be given to the copyists, and after several more rehearsals the first performance was finally given, and with brilliant success."

Beethoven's Solemn Mass in D was rehearsed by the New York Oratorio Society last Sunday in Carnegie Hall. The performance to occur on the coming Sunday will be only the tenth in the United States so far as records go. The mass was first given at Steinway Hall, New York, in 1872; and the last presentation was at the Cincinnati festival in 1904, when Theodore Thomas conducted it.

## OPERA SINGERS

By GUSTAV KOBBE

A BEAUTIFUL collection of photographs with biographical sketches of all the grand opera stars, including the newer artists. Such favorites as Sembrich, Nordica, Ternina, Melba, Eames, Calvé, Plançon, and Caruso are represented in a variety of rôles. One hundred and twenty-seven illustrations in all are given, twenty-nine of which are full-page portraits, forming the most interesting and complete collections of its kind ever published. The biographies are absolutely authentic, the facts being taken down from the lips of the singers themselves.

The latter part of the volume, entitled "Opera Singers Off Duty," shows the lighter pastimes indulged in when not occupied with the arduous duty of public performance.

The book is printed on finely finished, heavy paper from large, clear type, is substantially bound in strong board covers, and bears a life-like picture of Nordica as "Brünnhilde" on its title cover.

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### A TRIBUTE TO MAUD POWELL.

The "Sun's" Musical Critic Expresses His Admiration in Verse.

Speaking of the comparative merits of certain violinists who have been heard in New York of late, W. J. Henderson, the musical critic of the *Sun*, is tempted to express his own predilections in the following imitation of Leigh Hunt's familiar lines:

Abou Maud Powell, may her tribe increase,  
Awoke one night from a deep dream of  
peace,  
And saw within the moonlight in her room,  
Making it green, just like a bank in bloom,  
A critic writing phrases worn and old.  
Exceeding praise had made Maud Powell  
bold,

And to the presence in the room she said,  
"What writest thou?" The vision raised  
its head,  
And with a look of secrecy and stealth  
Answered, "The names of those who get  
the wealth."

"And is mine one?" she faltered. "Nay,  
not so,"  
Replied the scribbler. Maud then spake  
more low,

But cheerily still, and said, "Before we part  
Write me as one who doth respect her Art."  
The critic wrote and vanished. The next  
night

He came again with a great awakening light  
And showed the names whom love of Art  
had blessed:

And lo! Maud Powell's name led all the  
rest.

The Philadelphia Orchestra will appear,  
with Mme. Samaroff as soloist, on Monday  
evening, December 11, at Carnegie Hall,  
New York.



Prof. Edward B. Cullen, of Waterloo, New York, died a few days ago at his residence in that town. He was born at Leighlin Bridge, Carlow, Ireland, in 1829, and came to this country in 1850, settling in Waterloo in 1853. He was an accomplished musician and an excellent performer on the piano and pipe organ.

William Hart, for years a well known minstrel, died suddenly in a furnished room at 142 East Fifteenth Street, New York, last Monday night, of Bright's disease. Hart, who was fifty-three years old, was known on the stage as "Billy Black." He was once with the Weber & Fields company, and afterward went into vaudeville. Hart was divorced from his wife, Libbie Hart, a well-known Western actress.

Charles Freund (brother of John C. Freund, editor of *MUSICAL AMERICA* and of *The Music Trades*), was killed by a trolley car on Amsterdam avenue, New York, on Monday morning last. Charles Freund, some years ago, was connected with *The Music Trades*. Recently he joined the new enterprise which Marc A. Blumenberg of *The Musical Courier* is about to start under the name of *The American Musician*, the title of one of John C. Freund's former papers.

## MUSICAL CRITIC BARRED

Philharmonic Society Takes Exception to Comments of the "Evening Mail."

The Board of Directors Votes to Withhold Tickets—Repetition of a Similar Action Taken Two Years Ago.

The New York *Evening Mail* announces that its musical critic has been barred from the concerts of the Philharmonic Society on account of his unfavorable comments upon the concert at which Willem Mengelberg conducted. It seems the *Mail* critic took exception to the raggedness and dullness of the playing, as he expressed it, and said that the standard was lower than it would be with a conductor to whom the men were accustomed.

At a meeting of the board of directors held soon after the concert of November 10th, action was taken which resulted in the *Evening Mail* finding itself unable to obtain tickets at the box office at Carnegie Hall. Felix Leifels, secretary of the Philharmonic Society, then stated that the board of directors did not consider the criticism a fair one and had voted to withhold the tickets.

Similar action was taken two years ago when the Philharmonic served notice on the New York *Staats-Zeitung*. They would not send tickets to that paper on account of unfavorable criticisms of concerts.

The board of directors of the Philharmonic Society comprises Andrew Carnegie, president; Richard Arnold, vice-president; Felix F. Leifels, secretary; Henry P. Schmitt, treasurer, and Richard Klugescheid, Charles Kurth, Louis Kester, Carl Hauser, August Roebelen and August R. Seiferth.

## KNEISEL QUARTET'S SUCCESS.

The Artists Warmly Received in Boston, in Spite of Bad Weather—A Large Audience.

CHICKERING HALL, Boston, Dec. 3.—The Fifth Sunday Chamber Concert, under the direction of H. G. Tucker, was given by the Kneisel Quartet this afternoon. The programme:

Quartet in F minor, op. 95, . . . . Beethoven Piano quartet in E flat major . . . Schumann Andante from quartet, op. 11. Tschaikowsky Allegro from quartet in C minor, op. 6.

F. A. Stock

Notwithstanding the stormy weather, the hall was well filled, and the sympathy and attention of the audience were held throughout. In a performance which won warm approval for all the numbers on the programme it was difficult to say which was most pleasing, but the beautiful music of Tschaikowsky's quartet was perhaps the most enthusiastically received.

Much interest was shown in Mr. Stock's new quartet, and it was highly appreciated.

Mr. Tucker's playing with the Kneisel artists in the Schumann number was warmly admired.

Miss Beatrice Eberhard, violinist, will give her next recital at Carnegie Hall on the evening of December 20. She will play a sonata by Professor J. K. Paine of Harvard, in manuscript, and a sonata by Vincent d'Indy.

The Adele Margulies Trio, that organization of accomplished artists, gave its first chamber music concert last evening at Mendelssohn Hall, New York. The Trio consists of Miss Adele Margulies, pianiste, Leopold Lichtenberg, violinist, and Leo Schulz, cellist.

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## MRS. BARNES-WOOD AND HER VOCAL SCHOOL.

### She Has Been Successful in Training Pupils for Opera.

Mrs. Zilpha Barnes-Wood is a very youthful woman to have accomplished as much as she has in the musical world. She has trained a large number of successful students for the operatic and concert stage. One of her particular pupils is Miss Irene Artman, a young girl with an unusual soprano voice, who has made a striking impression wherever she has appeared in concert.



MRS. ZILPHA BARNES-WOOD, A SUCCESSFUL VOCAL TEACHER OF NEW YORK. SHE IS HIGHLY ESTEEMED FOR HER SKILL IN TRAINING PUPILS FOR OPERA AND THE CONCERT STAGE.

Mrs. Barnes-Wood last season successfully transferred her vocal and operatic school from Cincinnati to New York. She has had an interesting career. Her parents were both musical, and when she was only eleven years old she was organist in the church where her father was choir director. She played two of her own compositions in public when she was only ten years old. She at one time contemplated devoting her talents to a concert career as a pianist, but injury to her wrist put an end to this ambition and for two years she gave up piano playing and confined her studies to composition, writing a number of interesting pieces for the piano and other instruments. She took up teaching with renewed energy and her recent ventures have won the highest praise.

### BELL-RESKY TO RETURN TO EUROPE.

#### Conried Finds His Voice Unsuitable to Needs of the Metropolitan.

Having made his débüt in "Lucia di Lammermoor" at the Metropolitan Opera House, New York, last Saturday night, Mr. Bell-Resky severed his connection with the Conried forces on Monday, and will return to Europe.

Mr. Conried decided after the first rehearsal that Mr. Bell-Resky's voice was not perfectly suited to the requirements of the Metropolitan, and informed him that he would be paid a full month's salary and his expenses back to Europe, a condition which the singer accepted as satisfactory.

On account of the good impression which the barytone made last Saturday night people who heard him will be sorry that he is to go away.

Mr. Bell-Resky sang last season in Mexico, and was engaged while he was on his way home.

Miss Maud Morgan gave the first of two drawing room harp concerts last Tuesday afternoon, at 13 Livingston Place, New York.

The Euterpe Club of Pittsburg has organized for its third season with the following officers: President, Miss Olivia Paulin; vice-president, Miss Esther Weitzel; secretary, Miss Anna Lehan; treasurer, Miss Olive Dougherty. At the last meeting there was a talk on Johann Sebastian Bach followed by a splendid rendering of his Fugue in C minor and other works.

## M. D'INDY A GIFTED CONDUCTOR

### WITH BOSTON SYMPHONY ORCHESTRA HE IS CORDIALLY WEL-COME TO THIS COUNTRY.

His Skill in Working Up Orchestral Climaxes and Producing Delicate Effects—He Avo'ds Display and Conducts in a Simple, Careful Style.

For the first time in the history of the Boston Symphony Orchestra a foreign conductor has been invited to lead it in its concerts. M. Vincent d'Indy made his first appearance last Friday afternoon in Boston, when he conducted a programme consisting of two of his own works and three other modern French compositions.

M. d'Indy made an impression as a serious musician, who gives himself up wholly to the music in hand and avoids everything savoring of display. His style of conducting is quiet and free from ostentation, while he is very careful about the details of the score and devotes himself conscientiously to making the most of the forces under his control.

M. d'Indy was received with a vigorous burst of applause when he came upon the stage. The audience saw a tall, well-built man of middle age, of self-contained, dignified bearing. His head and features expressed mental vigor, strong convictions, and a modest, resolute character.

His symphony in B flat, a work of some complexity, was well received and appealed strongly to the many music lovers in his audience who were attracted to this concert by their special interest in his works. The other numbers were interpreted with good feeling for delicate orchestral effects and with marked skill in working up greatest climax contrasts.

M. d'Indy appears at the concerts of the Boston Symphony Orchestra in New York on Thursday evening and Saturday afternoon of this week.

*Boston Transcript* said: "Color there was, but more the conductor was seeking line and texture, now rich, thick and deep, now clear, firm and transparent. His proportioning was admirable. A large sense of design, as became a man of mental force, shaped it, adjusting details and transitions, yet keeping them incisive. At moments he showed something of Richard Strauss's keen understanding and personal sympathy, so to say, for groups of instruments."

Herwegh von Ende gave the first of four concerts devoted to new and rarely heard works last Wednesday afternoon at the American Institute of Applied Music, New York. Hans Schroeder sang new songs by A. Bruno and Richard Kirsch, and Mr. von Ende played with George Falkenstein, Hans Kreisler's E minor sonata and the second sonata, opus 6, by Dirk Schaeffer.

Mme. Olga Samaroff will appear with the Philadelphia Orchestra in Carnegie Hall, New York, next Monday evening. The programme will include Goldmark's overture, "Sakuntala," Tschaikowsky's Fourth Symphony, and Strauss's "Tod und Verklärung," and Mme. Samaroff will play Schütt's concerto, opus 47.

### HOW HUMPERDINCK CAME TO WRITE "HÄNSEL UND GRETEL."

He Wanted to Amuse Little Nephews and Nieces, and His Sister Helped with Libretto.

"Ah, Herr Professor, how fond of children you must be to have written 'Hänsel und Gretel,'" a reporter of the New York *World* exclaimed to Herr Humperdinck.

"Of children? Yes, of course. Who is not fond of them?" said Herr Humperdinck. "I love them all—especially my own. I have four of them."

"How did you hit upon the idea of creating this opera?"

The composer, clearly ristive at being questioned upon the subject, fidgeted a bit before he answered, and looked slightly bored.

"I will tell you. With Richard Wagner's death, music for the moment seemed to have come to an end. To attempt to improve on what the master had accomplished would have been worse than futile. A century—maybe two centuries—might elapse before a successor to the creator of 'Tristan' and 'Die Meistersinger' would be born into the world. But composers were living, and more composers would succeed to them. Were they to remain idle? That appeared to me almost as ridiculous as to compete with Wagner. Clearly, if we were to go on composing at all, we should have to try something different, something less stupendous, than the Bayreuth music-dramas. Then it occurred to me that it would be well to return to the simpler form of the Volks-Oper, or popular opera, once so charmingly exemplified by Lortzing, in 'Undine' and other works."

"I chanced at the time to be writing some pianoforte arrangements of German volkslieder to amuse my little nephews and nieces. Gradually the work developed and the simple themes I had chosen began to weave themselves into more complex forms. 'Why not an opera?' thought I. 'Why not?' also thought Adelheid Wette, my sister, for whose children I had at the outset been composing. So she wrote a libretto for me, and I—well, I composed the music you have heard to-day."

It was as lucid as the explanation of a conjurer's trick. Why should not all of us write operas like "Hänsel und Gretel"? But somehow no one, except Engelbert Humperdinck, and perhaps—we will say "perhaps"—Massenet, in "Cendrillon," has succeeded in the task.

### Recital of a Singer Admired by Von Bülow.

Margarethe Welz, who is to make her débüt in New York next Tuesday afternoon, is a pianiste whose reputation is well established in Germany. She is a native of Breslau, and studied piano in that city with Prof. Rudolf Thoma. She has also been a pupil at different times of Prof. Karl Polke and Prof. Ernst Flügel. The late Hans von Bülow was a great admirer of her art and she met many noted musicians and music lovers at the musical evenings of Dr. von Bülow where she frequently played. Numerous public and private concerts have fallen to her lot throughout Germany during the last few years.

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William H. Oetting, of Pittsburgh, was the organist at the free organ recitals in Carnegie Music Hall in that city last Friday evening and Sunday afternoon.

Elliott Schenck, an authority in the exposition of Wagnerian music, gave an explanatory recital on "The Valkyrie" at the Twentieth Century Club, Pittsburgh, on the afternoon of December 4.

"Babes in Toyland" has returned to the Academy of Music, New York, where the tuneful and exquisite music written by Victor Herbert has been giving pleasure to large audiences all the week.

M. Gilbert, formerly of the Metropolitan Opera, New York, sang at a concert at the Waldorf-Astoria, New York, on Tuesday. He is making a professional tour in this country under his own direction.

A piano and song recital was given by Sidney J. Silber and Minnie Fish-Griffin at Milwaukee on the evening of December 5, at the Athenaeum in that city. An admirable programme was rendered and the large audience was appreciative throughout.

The musical clubs of the University of Chicago have begun their season under very favorable auspices. Both the mandolin and glee clubs have large répertoires and have been carefully drilled. The number of soloists engaged for this season is unusually large.

One of the most attractive series of Boston studio recitals this season is that of Ernest Sharpe, under the management of Richard Newman. The recitals take place at Mr. Sharpe's studio in Providence House, Newton Boulevard, Wednesday afternoons. J. Angus Winter is the accompanist.

Miss Irene Artman, the talented young soprano and pupil of Mme. Barnes-Wood, sang on the evening before Thanksgiving at the entertainment and bazaar given in the synagogue, Central Park West and 70th street, New York, under the auspices of the Shearith Israel Sisterhood.

Misses Frances and Grace Hoyt gave an interesting "costume musicale" in Albany at Centennial Hall last Saturday evening. It was in behalf of the training class of the Homeopathic hospital. The entertainment was well attended, including many of the prominent women of Albany.

Miss Elsa Breidt, of Chicago, pianiste, and a pupil of Alexander Lambert, made her New York débüt last Thursday afternoon, when she appeared in Mendelssohn Hall in a concert given with the assistance of the New York Symphony Orchestra, Walter Damrosch, conductor.

Mrs. Susan Douglas Edson gave a song recital at the Waldorf-Astoria, New York, last Saturday afternoon, under the patronage of some well-known ladies. She showed herself the possessor of a flexible voice of agreeable quality. Mme. Wickes' piano solos were much applauded.

Mr. Humperdinck is very much pleased with the manner in which his fairy opera, "Hänsel und Gretel," has been produced at the Metropolitan. He has written a letter to Mr. Conried in which he said: "Both scenically and musically the production was equal to the best I have ever known."

Mendelssohn's "Elijah" was given by the New York Festival Chorus in Carnegie Hall, New York, Friday evening, under the direction of Tali Esen Morgan. The

soloists included Shanna Cumming, soprano; Janet Spencer, contralto; Daniel Beddoe, tenor, and William Harper, basso.

Julian Pascal gave a piano recital at Mendelssohn Hall, New York, last Monday afternoon, playing a programme of compositions by Chopin, Beethoven, Liszt, Rubinstein, and Mendelssohn, and a group of piano pieces by himself. He showed himself a player of sincere artistic purpose.

The first symphony concert of the season in Los Angeles was to occur yesterday afternoon, the soloist being Frank V. Pollard, tenor, who is well known for his work in the Savage English Opera Company, and later with the Metropolitan Opera. The orchestra numbers sixty-nine musicians.

The Musical Art Society of Omaha, of which J. H. Simms is director, gave an interesting concert on the evening of December 4, in that city. He was assisted by Miss Porterfield, whose singing was greatly appreciated, and by Mr. Gahm, a well-known pianist, who rendered a group of pieces by American composers.

Olivia Dahl, a well-known singer from Christiania, Norway, has begun a series of concerts in the northwestern States. During part of her programmes she sings the Norwegian folk songs in national costume. She is said to have won distinction in some of the musical centres of Europe as a singer of more than usual talent.

Josiah Bradlee has written Albums of German, English and French Songs, published by C. W. Thompson Co., of Boston. The poets selected include Shelley, Burns, Uhland, Mirza-Schaffy, Charles D'Orleans, and Paul Verlaine. The music is carefully elaborated, in rich, modern style, and looks extremely interesting.

Bessie Abbott, the American prima donna, arrived in New York this week on the *Kaiser Wilhelm II*. On account of the serious illness of a member of her family she had to postpone the date of her sailing two weeks. She will make her first appearance in Carnegie Hall, December 17, with the New York Symphony Orchestra.

The Boston Operatic Society, whose aim is to give amateurs a chance to become proficient in stage business and in chorus singing, recently gave a fine performance of the "Chimes of Normandy," at Jordan Hall, under the direction of their able leader, Herbert Forrest Odell. They are now making their plans for a spring concert in Potter Hall, Boston.

Alfred Hiles Bergen, of Milwaukee, a well-known barytone in the West, is coming to New York with the intention of going on the professional stage. This week he appears in a new opera presented by the Milwaukee Press Club at the Pabst Theatre in the metropolis. He has recently returned from a successful recital tour through the Northwest.

The Chicago Madrigal Club gave its second concert in Music Hall, Chicago, last Thursday. Bruno Steindel was the soloist. John Hyatt Brewer's setting of Bayard Taylor's poem, "The Bedouin Love Song," received its first public performance. This work was written by the Brooklyn composer for the Club, and won the prize of \$100 offered recently.

The Flonzaley String Quartet gave its first concert last Monday in Carnegie Chamber Music Hall, New York, and on the following evening the same programme was rendered specially for students at moderate prices. E. J. de Copet, the organizer of the quartet, has arranged that students shall have the opportunity to hear each of the three concerts repeated for their own benefit.

A new musical play, "The Worsted Man," by John Kendrick Bangs, was given at Albany, N. Y., on the afternoon and evening of December 2, in the Girls' Academy Hall of that city. The music was taken from the best known comic operas of Gilbert and Sullivan, and the members of the cast, who were selected from the alumnae, acquitted themselves well.

Manager Packard, of the Santa Barbara Military Band, will continue the open-air concerts at the Plaza del Mar, Santa Barbara, Cal., on Sunday afternoons during the entire winter season. This is good news to the residents of the city, and it will be a great attraction to the tourists who will soon begin to arrive from the East.

A concert was given by the pupils of Bernard Sinsheimer, at Carnegie Lyceum, New York, last Tuesday evening. Mr. Sinsheimer, who is the Director of the Sinsheimer Violin School, 805 Carnegie Hall, was assisted by Mrs. Maude Banton, Carl Deis at the piano, and the faculty of his school, including Michael Bernstein and Julius G. Haas. This institution was opened December 1st, for its winter work.

Louis F. Gottschalk, well-known as musical director for many well-known stars, among them being Frank Daniels, Francis Wilson, Grace Van Studdiford, and Lillian Blauvelt, is making his home just now in New York, and he is a great favorite at "The Lambs" where he may be seen every day. He is working on a new opera, and has recently published a book of children's songs, "Merry Songs for Little Folks," which is having a fine sale.

The institution incorporated under the title of the Master School of Music of Brooklyn, is designed to furnish the best instruction the world affords to American students in their own land, and it enjoys the co-operation of such men as Edward M. Shepard, Archdeacon Russell, Dr. Gerrit Smith, Henry T. Finck, David Bishop, and others. Mme. Sembrich has written a letter of encouragement. M. K. Packer is the dean of the school.

The Chicago Musical College gave a concert in the Auditorium, Chicago, Thursday-evening of this week. The programme was presented by Emile Sauret, violinist; Waldemar Lütschig, pianist; Dr. Louis Falk, organist; Cris Anderson, tenor; Mabel Sharp Herdien, soprano, and an orchestra of sixty pieces under the direction of Alexander Von Fielitz. The novelty was the first presentation in the country of Von Fielitz's "Die Nonne," a vocal scene.

Josephine Jacoby, a young violinist who was born in Racine, Wis., is exciting more than local interest by her performances. She is a graduate of the Conservatory of Leipsic, to which institution she was sent as a child by one who had been delighted with her talent. Her technique is said to be remarkable, and she also plays with feeling and power. After her return from Leipsic she appeared on several occasions as a soloist with the Theodore Thomas Orchestra.

The Women's String Orchestra Society, of New York, Carl V. Lachmund, conductor, gave its first concert in Mendelssohn Hall last Wednesday evening. The soloists were Mrs. Dora Valesca Becker, violinist,

and Francis Rogers, barytone. The aim of this organization is to popularize the highest form of string orchestra music; also to draw together prominent professional women into an organization in which they can enjoy artistic opportunities denied them in other concert orchestras.

A movement is on foot in Washington with the object of consolidating the Choral and Musical Art Societies of that city. An annual meeting of the members of the old Choral Society was held on the evening of December 6, at the Washington College of Music, at which the list of a new board of managers was presented for nomination and election. The committee resolved to include ladies as a working force for the new society, and it was proposed to raise a guarantee fund of \$1,500 in order to begin work on a safe financial basis.

Albert Mildenberg, the well-known New York teacher and composer, whose best known song is "The Violet," and who is considered one of the most melodious of the high class song writers, has recently entered into an alliance with William H. Gardner, the Boston lyric author, who has collaborated with most of our best American composers, and whose most famous song in the classical line is "Thy Beaming Eyes," music by E. A. MacDowell. Their first song is to be published right after the holidays by a New York house.

James L. Gilbert, who wrote the ballad "Bonnie Sweet Bessie," which first became famous over a generation ago, and is still used on ballad programmes, is an American, and lives in Cambridge, Mass., where he has a good position as an organist and choir leader. Many people have the impression that this song was one of the original Scotch ballads written by a native of "The Land O' The Heather." The truth of the matter is that it was composed when the writer was a young man, acting as pianist for the old-time "Billy Morris" Minstrels.

Paul Dufault, the Canadian tenor, soloist of Dr. Storrs' Church of the Pilgrims, Brooklyn, is one of Canada's foremost singers living in the United States. He came to New York city about six years ago with a determination to forge ahead, and succeeded from the very beginning. Oratorios and recitals form the bulk of Mr. Dufault's work, and the press in general has praised his beautiful voice and style of singing. His services have been in great demand, and as a vocal teacher he has had all the pupils that he can look after. Paul Dufault is a well-known member of the "Pleiades Club."

Miss Franceska Kaspar, of Richmond, Va., recently gave an excellent and varied programme of songs at the Women's Club in that city. She is the daughter of the violinist and musical director, Josef Kaspar and Mme. Annie Roemer Kaspar, a former Richmond favorite in the time of the Mozart concerts. In 1902 Miss Kaspar went to Paris to study under Jacques Bouhy, Lillian Blauvelt's teacher, with whom she remained for nearly three years, partly in preparation for grand opera. In 1905 she returned to Washington and sang with Campanari, the Washington Choral Society, and also with the Boston Festival Orchestra in Verdi's "Requiem." A brilliant future has been predicted for her.

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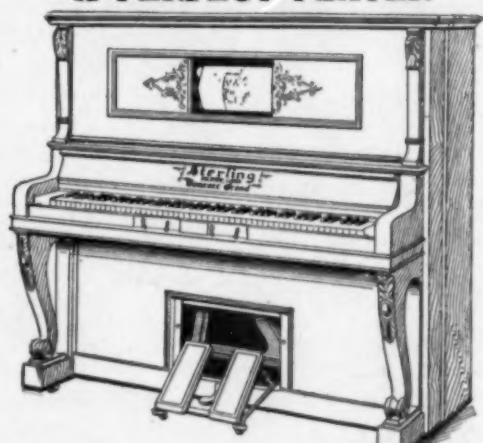
## WHERE THEY ARE.

## I. INDIVIDUALS.

Bauer, Harold—New York, Dec. 11.  
 Bispham, David—Chicago, Dec. 3.  
 Blauvelt, Lillian—F. C. Whitney, manager. "The Rose of the Alhambra," Chicago, Ill., Dec. 9-27.  
 Breidt, Elsa—New York City, Dec. 6, 7.  
 Burgstaller, Aloys—Buffalo, Dec. 13.  
 Calvé, Emma—Chicago, Dec. 9; Minneapolis, Dec. 13.  
 Campanari, Giuseppe—Paterson, N. J., Dec. 7.  
 Eames, Emma—New York, Dec. 9; Boston, Dec. 9; Providence, Dec. 12; Brooklyn, Dec. 14.  
 Gadski, Johanna—Toronto, Dec. 9; New York, Dec. 13, 15, 16.  
 Grienauer, Karl—1291 Lexington Ave., New York. New York City, Dec. 8.  
 Hall, Marie—Chicago, Dec. 2.  
 D'Indy, Vincent—With Boston Symphony Orchestra, New York, Dec. 9. With Longy Club, Boston, Dec. 11.  
 Kubelik, Jan—Philadelphia, Dec. 9; New York, Dec. 10, 12; Baltimore, Dec. 14; Newark, N. J., Dec. 15; Boston, Dec. 16.  
 Lütschig, Waldemar—Philadelphia, Dec. 14, 15.  
 Nielsen, Alice—Shubert Bros., managers. Wichita, Kan., Dec. 11; Junction City, Kan., Dec. 12; Omaha, Dec. 15.  
 Pugno, Raoul—Indianapolis, Dec. 11.  
 Reisenauer, Alfred—Minneapolis, Dec. 12; Boston, Dec. 16.  
 Rio, Anita—Springfield, Mass., Dec. 12; Bridgeport, Conn., Dec. 13; Newark, N. J., Dec. 14.  
 Samaroff, Olga—J. E. Francke, manager. With Philadelphia Orchestra, Carnegie Hall, New York City, Dec. 11.  
 Sauret, Emile—Chicago, Dec. 7.  
 Scheff, Fritzi—Illinois Theatre, Chicago, Dec. 9-10.  
 Sembrich, Marcella—Hartford, Conn., Dec. 5.

## II. ORGANIZATIONS.

Babes in Toyland—Academy, New York City, Nov. 27. Indefinite.  
 Boston Symphony Orchestra—C. A. Ellis, manager. New York City, Dec. 7 and 9.  
 English Grand Opera Co.—Henry W. Savage, director. Pittsburgh, Pa., week beginning Dec. 4.  
 Kneisel Quartet—Boston, Dec. 7.  
 Peggy from Paris—Madison Corey, manager. Brainerd, Minn., Dec. 11; Superior, Wis., Dec. 13; Duluth, Minn., Dec. 14-15.  
 Piff, Paff, Pouf—R. C. Whitney, manager. Buffalo, N. Y., Dec. 18-23.  
 Rogers Bros. in Ireland—Klaw & Erlanger, managers. Boston, Mass., Dec. 9-23.

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*The Duchess of Dantsic*—Klaw and Erlanger, managers. Philadelphia, Pa., Nov. 27-Dec. 2.  
*The Land of Nod*—Fred C. Whitney, manager. Burlington, Nov. 27; Monmouth, 28; Davenport, 29; Peoria, 30; Quincy, Dec. 1; Keokuk, Dec. 2.  
*The Prince of Pilsen*—H. W. Savage, manager. Fresno, Cal., Nov. 27; Bakersfield, Cal., 28; Riverside, Cal., 29; Redlands, Cal., 30; San Diego, Cal., Dec. 1; Santa Ana, Cal., 2; Los Angeles, Cal., 4, 5 and 6.  
*The Sho-Gun*—H. W. Savage, manager. San Francisco, Cal., Nov. 27-Dec. 2.  
*The Sultan of Sulu*—Madison Corey, manager. Minneapolis, Minn., Dec. 17-20; St. Paul, Minn., Dec. 21-23.  
*The Wizard of Oz*—Hamlin, Mitchell & Fields, managers. Boston, Mass., Dec. 9-16.  
*The Yankee Consul*—John C. Slocum, manager. Eau Claire, Wis., Dec. 9; Superior, Wis., Dec. 11.  
*Tivoli Opera Co.*—Tivoli, San Francisco, Cal. Indefinite.  
*Veronique*—Broadway Theatre, New York. Indefinite.  
*Watkins-Mills Organization*—Seattle, Wash., Dec. 2.  
*Weil's Band*—Geo. N. Loomis, manager. Ashland, Ky., Dec. 1; Maysville, Ky., Dec. 2; Ironton, O., Dec. 3; Paris, Ky., Dec. 4; Frankfort, Dec. 5; Shelbyville, Dec. 6; Lexington, Dec. 7; Evansville, Ind., Dec. 8; Owensboro, Ky., Dec. 9.  
*Wonderland*—Majestic Theatre, New York City. Indefinite.  
*Woodland*—H. W. Savage, manager. New Orleans, La., Dec. 1.

## DATES AHEAD.

## December 9

Metropolitan Opera House, New York, opera, afternoon and evening.  
 Boston Symphony Orchestra, Carnegie Hall, New York, afternoon.  
 Emma Eames and Concert Company, Symphony Hall, Boston, afternoon.  
 New York Oratorio Society, Carnegie Hall, New York, evening.  
 Patricolo, piano recital, Mendelssohn Hall, New York.  
 Kubelik, violinist, Philadelphia.  
 Mme. Calvé, Chicago, afternoon.

## December 10

Kubelik as soloist with New York Symphony Orchestra, Carnegie Hall, New York, afternoon.  
 Sunday Evening Popular Concert, Metropolitan Opera House, New York.  
 New York Symphony Orchestra, Carnegie Hall, afternoon.  
 Rudolf Ganz, Music Hall, Chicago.  
 Sixth Chamber Concert, Chickering Hall, Boston, afternoon.

## December 11

Metropolitan Opera House, New York, opera. Mme. Samaroff with Philadelphia Orchestra, Carnegie Hall, New York, evening.  
 Harold Bauer, pianist, Boston.  
 Pittsburgh Orchestra, Smith Opera House, Geneva, N. Y., afternoon.  
 Pugno, piano recital, Indianapolis.  
 Vincent d'Indy with Longy Club, Boston, afternoon.  
 Charles Anthony, Mendelssohn Hall, New York, afternoon.

## December 12

Kubelik with New York Symphony Orchestra, Carnegie Hall, New York, evening.  
 Kneisel Quartet, Mendelssohn Hall, New York, evening.  
 Anita Rio, Springfield, Mass.  
 Mme. Eames, Providence, R. I.  
 Cecilia Society Concert, Boston, evening.  
 Margaretha Welz, American début, Mendelssohn Hall, New York, afternoon.  
 Reisenauer, soloist with Minneapolis Symphony Orchestra, Minneapolis.

## December 13

Metropolitan Opera House, New York, opera. Burgstaller, tenor, assisting Pittsburgh Orchestra in Buffalo.  
 Emma Calvé, concert, Minneapolis.  
 Longy Club, City Hall, Portland, Maine.  
 Anita Rio, Bridgeport, Conn.  
 Mendelssohn Club, first concert, Philadelphia.  
 Frederick Reiner, Steinert Hall, Boston, evening.  
 Carl Wolfsohn, piano recital, Chicago.

## December 14

Metropolitan Opera House, New York, opera. First concert of New York Musical Art Society, Carnegie Hall, New York, evening.  
 Emma Eames, song recital, Brooklyn Institute, evening.  
 Anita Rio, Newark.  
 Jan Kubelik, violin recital, Carnegie Hall, New York.  
 Lütschig, Philadelphia.  
 Myron W. Whitney, Jr., Mendelssohn Hall, New York.  
 David Sapirstein, Mendelssohn Hall, New York.  
 Haarlem Philharmonic Musicale, Waldorf-Astoria, New York.  
 Rubinstein Club Concert, Waldorf-Astoria, New York.  
 Kubelik, violinist, Lyric Theatre, Baltimore.  
 Charles Kallman, barytone, Steinert Hall, Boston.

## December 15

Metropolitan Opera House, New York, opera. First concert of Boston Choral Art Society, in Boston.  
 New York Philharmonic Orchestra, Carnegie Hall, afternoon, Mme. Gadski soloist.  
 Lütschig, W., Philadelphia.  
 Concert for Manhattan Working Girls' Club, Mendelssohn Hall, New York.  
 Kubelik, Newark, N. J.  
 Church Choral Society concert, Trinity Church, Boston, evening.

## December 16

Metropolitan Opera House, New York, opera, afternoon and evening.  
 Young People's Symphony Concert, Carnegie Hall, New York, evening.  
 New York Philharmonic Orchestra, Carnegie Hall, New York, evening, Mme. Gadski soloist.  
 Jan Kubelik, violin, Symphony Hall, Boston.  
 Reisenauer, pianist, with Boston Symphony Orchestra, Boston.

## December 17

Seventh Chickering Sunday Chamber Concert, Boston, afternoon.  
 New York Symphony Orchestra, Carnegie Hall, New York, afternoon, Bessie Abbott soloist.  
 Popular Concert at Metropolitan Opera House, New York, evening.  
 Victor Herbert's Orchestra, Majestic Theatre, New York, evening.  
 Third concert by Thomas Orchestra at Ravinia Theatre, Chicago.

## December 18

Mme. Calvé, concert in Omaha, Neb.  
 Waldemar Lütschig, piano recital, Boston, evening.  
 Kneisel Quartet, concert in Philadelphia.  
 Longy Club, first concert of its regular season, Boston, evening.

## December 19

New York Symphony Orchestra, Carnegie Hall, New York, evening, Bessie Abbott soloist.  
 Longy Club, Mendelssohn Hall, New York, evening.  
 "The Dream of Gerontius," in St. Louis, with Herbert Witherspoon, Muriel Foster, Frangcon Davies, and Ben Davies as soloists.  
 Flonzaley Quartet, Carnegie Chamber Music Hall, New York.

## December 20

Anita Rio, Troy, N. Y.  
 Flonzaley Quartet, Carnegie Chamber Music Hall, second performance, for students.

## December 21

Russian Symphony Orchestra, Carnegie Hall, New York.  
 Kneisel Quartet, Association Hall, Brooklyn.  
 People's Symphony Concert, Cooper Union Hall, New York, evening.

## December 22

Ninth public rehearsal of Boston Symphony Orchestra, Boston, afternoon.  
 Pittsburgh Orchestra, Pittsburgh, evening.  
 Theodore Thomas Orchestra, Chicago, afternoon.  
 People's Symphony Concert, Grand Central Palace, New York, evening.

## December 23

Ninth Concert of Boston Symphony Orchestra, Boston.  
 Pittsburgh Orchestra, Pittsburgh, afternoon.  
 Theodore Thomas Orchestra, Chicago, evening.  
 People's Symphony Concert, Carnegie Hall, New York, evening.

## Dates of the Principal Orchestral Concerts.

BOSTON—Boston Symphony Orchestra, Wilhelm Gericke, conductor. Friday afternoons and Saturday evenings during the season at Symphony Hall, when not in New York.

CHICAGO—The Theodore Thomas Orchestra, Frederick A. Stock, conductor. Friday afternoons and Saturday evenings, beginning Oct. 20-21, 1905, continuing twenty-four weeks, ending March 30-31, 1906.

CINCINNATI—Cincinnati Orchestral Association, Frank Van der Stucken, conductor. Beginning Friday afternoons and Saturday evenings, Dec. 1-2, continuing on alternate weeks.

PHILADELPHIA—Philadelphia Orchestra, Fritz Scheel, conductor. Friday afternoons and Saturday evenings, Oct. 27-28; Nov. 3-4, 10-11, 17-18, 24-25; Dec. 1-2, 15-16, 22-23, 29-30, 1905; Jan. 5-6, 12-13, 19-20, 26-27; Feb. 2-3, 9-10, 23-24; March 2-3, 9-10, 1906.

PITTSBURG—Pittsburgh Orchestra, Emil Paur, conductor. Beginning the first week in November, and ending with the third week in March, 1906.

NEW YORK CITY—Boston Symphony Orchestra, Wilhelm Gericke, conductor. Evenings, Nov. 9, Dec. 7, 1905; Jan. 11, Feb. 15, March 15, 1906; afternoons, Nov. 11, Dec. 9, 1905; Jan. 13, Feb. 17, March 17, 1906.

NEW YORK CITY—People's Symphony Concerts. First series, Cooper Union, Thursdays, Nov. 23, Dec. 21, 1905; Jan. 25, Feb. 15, March 15, April 19, 1906. Second series, Grand Central Palace, Nov. 24, Dec. 22, 1905; Jan. 26, Feb. 16, March 16, April 20, 1906.

NEW YORK CITY—Philharmonic Society. Nov. 10-11, Dec. 1-2, 15-16, 1905; Jan. 5-6, 19-20, Feb. 9-10; March 2-3, 23-24, 1906.

NEW YORK CITY—Russian Symphony Society of New York, Modest Altschuler, conductor. Nov. 18, Dec. 30, 1905; Jan. 27, Feb. 24, March 17, April 7, 1906.

NEW YORK CITY—The New York Symphony Orchestra, Walter Damrosch, conductor. Sundays, Nov. 19, 26; Dec. 10, 17, 1905; Jan. 7-14; Feb. 4, March 4, 1906. Tuesday evenings, Nov. 14, 28; Dec. 12, 19, 1905; Jan. 9, 16; Feb. 6, March 6, 1906.

NEW YORK—Symphony Concerts for Young People, Frank Damrosch, director. Saturday afternoons at 2.30, Carnegie Hall, Nov. 25, Dec. 16, Jan. 6, Feb. 10, 24; March 31.

## De Koven's "Highwayman" Popular in San Francisco.

The opening of the comic opera season in San Francisco has been distinctly promising. "The Highwayman," De Koven and Smith's clever production, is running at the Tivoli Theatre and is highly popular.

Linda da Costa, a winsome soubrette, who became known in Augustin Daly's productions in the East, assumes the rôle of Doll Primrose, and Arthur Cunningham takes the principal male part. He has a fine baritone, and his singing excites much enthusiasm.

The house has been crowded, and, since the "Robin Hood" cast, the Tivoli has not had such an ensemble or such a generally spirited musical performance.

Other members of the company are Helena Frederick, the light opera prima donna; Cora Tracy, contralto; George Kunkel; Teddy Webb and Eugene Weiner. Barron Berthold and Gertrude Zimmer will shortly join the company.

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